

March 2015

# beads & beyond

top  
**10**  
on trend  
earrings

**45**  
colour  
perfect  
creations

*en plein air*

**Fashion  
Colour  
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*new season  
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**8**

recipes for  
flower  
pendants

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# Hello



EDITOR  
Helen Bowen

It may not be spring quite yet but we are looking forward to the season with our fashion colour special which aims to get you all kitted out with accessories ready for the new clothing ranges hitting the shops around about now.

In contrast to the bright tones in the last Pantone Fashion Color Report, the new palette of colours, entitled 'en plein air' by the industry colour experts, is a much more muted collection of pastel shades and neutral tones. Marsala, the Pantone colour of the year, is a gorgeous earthy red/brown that is certainly going to feature heavily in jewellery designs over the next few months. It's a wonderful colour to use with any metal finish and complements the pastel shades effortlessly.

We've asked our designers to use the new colours in their pieces this month and you won't be disappointed in the beautiful range of colour combinations offered by our project choices. Find Marsala in Joanne Tinleys delightfully simple teardrop earrings ('ruby blues' on page 31) and the perfectly pastel Strawberry Ice in Rachel Norris' 'pink ice' wirework lily (p15). You'll love the range of beautiful blues in Donna McKean Smith's reverse kumihimo bracelet 'outside in' (p28) and the delicate hues of Aquamarine, Toasted Almond and Glacier Gray in Claire Lockwood's appropriately named 'en plein air' collection (on the front cover and on page 42.)

With a delicious Top 10 of Lucite Green and Custard earrings and an equally tempting designer challenge, plus all the usual regulars, you are certain to find a colour combination to inspire and excite you in this issue!

Happy Creating!

*Helen*



## ON THE BLOG

Don't forget to look for extra content on our blog  
[www.beadsandbeyondmagazine.blogspot.co.uk](http://www.beadsandbeyondmagazine.blogspot.co.uk).

This month: our pick of the fashions to match your makes from this issue plus a pair of earrings to go with my 'golden delicious' bracelet and the Rose Quartz necklace for Rachel Norris' pendant, 'pink ice'

plus more!



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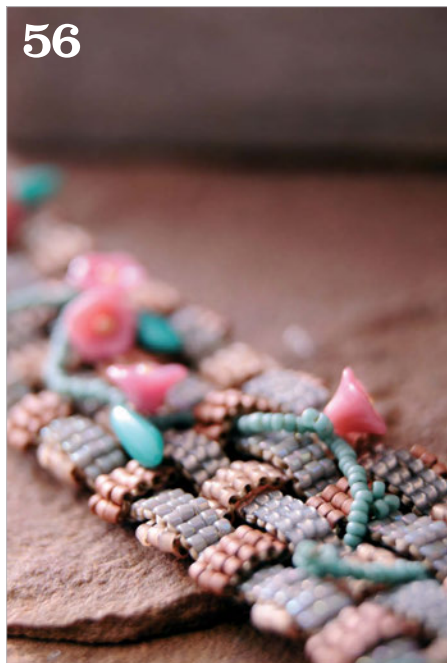
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# retail therapy

This month's round up of the hottest new products and the latest beady news.

## Lovely lilies



Spellbound have introduced a whole range of new colours to their lily flower bead selection. We picked our favourite blooms to go with our fashion colour theme to get you in the mood for longer days and the first shoots of spring. These beads are so versatile and small enough to incorporate into your beadwork like the 'patio pastels' project featured this month. The beads are 6p each or £3.25 per pack of 100 beads.



Find the entire colour range at [www.spellboundbead.co.uk](http://www.spellboundbead.co.uk)

## Have fun with herringbone

Spoilt Rotten Beads have released some fantastic new beading kits, many in the new season's fashion colours. If you are new to seed beads, where better to start than with an easy-to-follow kit? The two bracelets featured are 'glacier grey' and 'toasted almond' and the kits contain a full colour photographic pattern, Miyuki size 8/0 seed beads in three colours, glass pearls, thread and a clasp. Just add a beading needle and some scissors and you are all set!



The kits cost £7.95 each from [www.spoiltrottenbeads.co.uk](http://www.spoiltrottenbeads.co.uk)

## How to enter our giveaway competitions

Complete your giveaway coupon online and stand a chance of winning one of our giveaways this month. This means it's completely free to enter online as you save the cost of the stamp!

To complete your giveaway form online just log on to:  
**[www.beadsandbeyondmagazine.com](http://www.beadsandbeyondmagazine.com)**

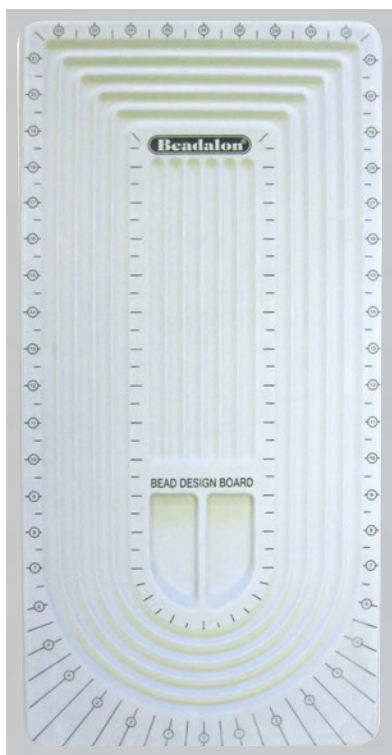
Click on the giveaways button and complete the details.

The closing date for giveaways shown in this issue is 11th March 2015. Good Luck.

If you'd still like to use traditional mail to enter, please send a postcard or sealed down envelope to Giveaways, Beads & Beyond Magazine, Traplet Publications Ltd, Traplet House, Pendragon Close, Malvern, WR14 1GA.

Make sure you write on the postcard the names of the items you would like to enter the draw for. If you'd like to be entered in all the giveaway draws that month just write ALL. Also include your name and address and don't forget the stamp!

See **[www.beadsandbeyondmagazine.com](http://www.beadsandbeyondmagazine.com)** for terms and conditions of entry.



## Multistrands made easy

If you like to play around with different bead patterns before you string, this is the board for you. With grooves for both necklaces and bracelets, you will be able to balance your multistrand designs perfectly and, with a largest groove of over 1m, you can get your lovely long necklace designs just right before you string. There are two compartments for extra beads and findings.

Buy yours for £6.80 from [www.aldridgecrafts.co.uk](http://www.aldridgecrafts.co.uk)



## The spring collection

You can't beat gemstone beads for gorgeous weight, texture and colour in your jewellery designs. Jewellery Maker have a stunning range of bead strands in harmony with the fashion colours for spring/summer 2015. You'll love the range of shapes in this selection too, sure to add interest to your pieces.



**260cts Sky Blue Colour Dyed Quartz Plain Rounds approx. 10mm, 35cm Strand, £4.95**

Add these beautiful Sky Blue Colour Dyed Quartz plain rounds to your collection for a subtle yet distinctive design.



**120cts Pink Colour Coated Pyrite Graduated Plain Rounds from approx. 5 to 7mm, 18cm Strand, £4.95**

Wear this stunning Pink Colour Coated Pyrite plain rounds and feel like a princess.



**125cts Champagne Colour Coated Pyrite Graduated Faceted Pears Approx From 9x7 to 16x10mm, 18cm Strand, £7.95**

These stylish Champagne Colour Coated Pyrite faceted pears will give your designs that 'wow factor' that you have been looking for.



**120cts Lavender Amethyst Top Drilled Trapezoids approx. 12x8mm, £9.95**

This beautiful strand of Amethyst will give your designs a subtle, elegant look.



**Light Grey Straight Drilled Cultured Baroque Pearls Approx 11x9mm, £7.95**

Add these shimmering beads to your designs and create some gorgeous pieces today!

## Aim for asymmetric



These rose gold plated brass asymmetrical chokers are so striking, they are sure to stand out on your neck or your craft stall! One side of the choker curves down longer than the other and, with both ends having a loop, you have two places to attach your beads and charms. Why not create your own boho look for spring?

The chokers are £7.79 each from [www.beadsdirect.co.uk](http://www.beadsdirect.co.uk)

## Lavender lovelies

You will be bang on trend colour-wise with these gorgeously chunky Amethyst gemstone pendants. They measure 20mm which is perfect for necklaces or earrings. Amethyst is the birthstone for February and the anniversary gemstone for six years of marriage so why not make a gift of some beautiful semi-precious jewellery?



The pendants are £1.20 each from [www.bigbeadlittlebead.com](http://www.bigbeadlittlebead.com)

## Chocca copper!

We think you'll love the scrummy new range of components at Smitten Beads. The Greek cast metal charms and beads are nickel free and will add a beautiful rustic warmth to your designs. Whatever the season, you are sure to find some little

chocolaty details to complement your beads – from seaside charms to autumn leaves and lots more besides. Some items are sold singly and start from 28p each whilst others come in packs of five or ten.



See the full range of components in this delicious finish at [www.smittenbeads.co.uk](http://www.smittenbeads.co.uk)





# lavender moon

Create a beautiful, reversible pendant with this striking project that mixes beading and bezelling.  
By Jean Power



## gather these supplies...

*Pendant measures 3.5cm*

- 2 24mm Luna soft cabochons or similar
- 6g Size 11/0 Delica beads
- 2g Size 15/0 Seed beads
- 50cm Fine chain
- 2 Jump rings
- 1 Clasp

## tools required

Beading needle and thread, two pairs of flat nose pliers, beading mat and scissors



## About our designer...

**Jean Power**

Since I first began beading 13 years ago I've loved beads and beading so am always on the look out for new treasures and ways to use them. These cabochons, that look as though they are lit from within, and this project are a perfect example of the great results that come from experimenting.



## shopping guide

All supplies – Stitchncraft Beads – [www.stitchncraft.co.uk](http://www.stitchncraft.co.uk) – 01747 830666



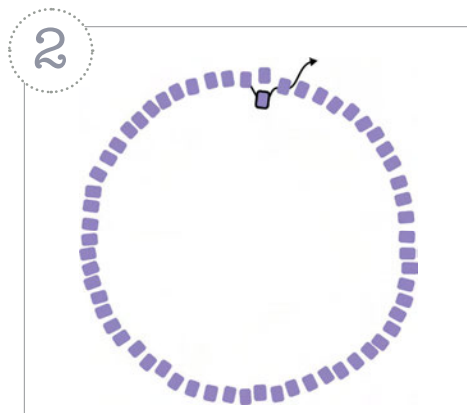
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Peyote stitch  
takes the pattern  
'pick up a bead, miss a  
bead, thread into a bead'.  
After its start (which tries to  
confuse as you pick up the  
beads for the first two rounds  
at once) you begin to make  
spaces in round three  
and then fill those  
spaces.





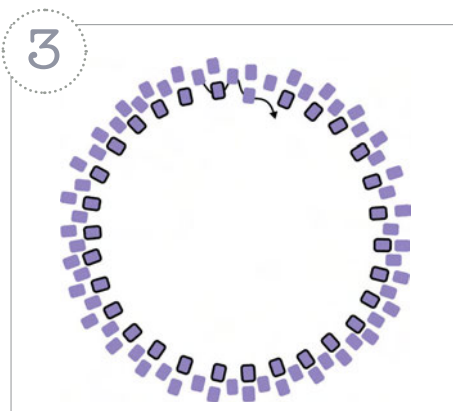
I'm always on the hunt for new components and when I came across these unique cabochons on my travels I knew I had to use them in as many projects as possible. With their flat backs they're perfect for reversible projects and I wanted to come up with something elegant and simple to showcase them. Peyote stitch, using two different shaped beads, allows you to bezel the cabs and the addition of extra beads makes tabs that don't just add to the look but perform an important structural role

*Here's how...*



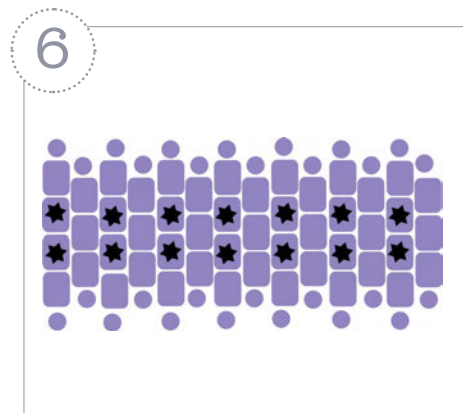
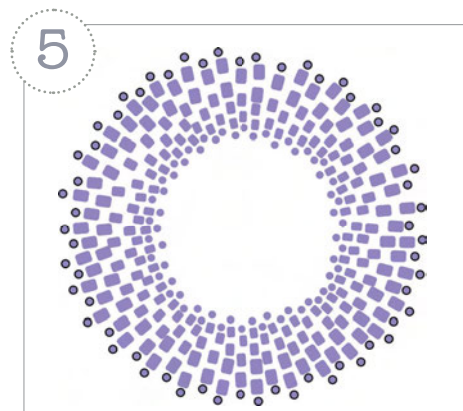
1 Cut a 1m piece of thread and add a needle. Pick up 60 Delica beads and slide them to 30cm away from the end of the thread. Thread through the first two beads added (in the same direction as before) to join them into a circle. These beads form the base circle and make up rounds one and two of your beading.

2 You'll now use peyote stitch to bezel the cabochons. Pick up one Delica bead and, missing the next Delica in the base circle, thread into the next. You are adding the beads for round three by missing the beads in the base circle that form round one (and offsetting them) and threading into those that form round two.



3 Pick up one more Delica bead and, missing the next one on the base circle, thread into the next Delica bead. Continue until you have added a total of 29 new Delicas. At the end of each round you need to 'step-up' so that you exit the first bead in that round and are in the correct place to continue. So as you add the last Delica (the 30th) you will thread through two beads to finish.

4 Using Delicas and repeating steps 2-3, add another four rounds. Then add two rounds using size 15/0 seed beads. As you add the smaller beads, make sure you pull tight so that your work decreases. It is this pulling tight and use of smaller beads to decrease that will hold the cabochons in place.

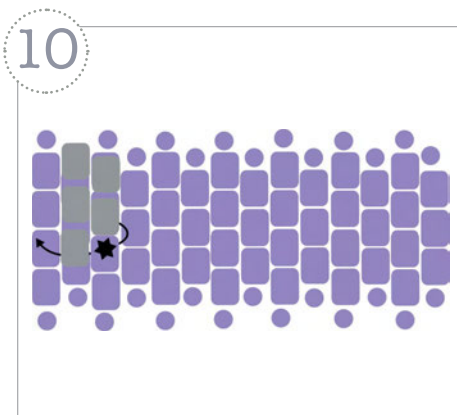
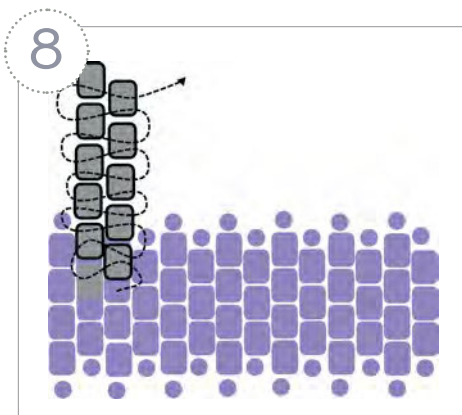
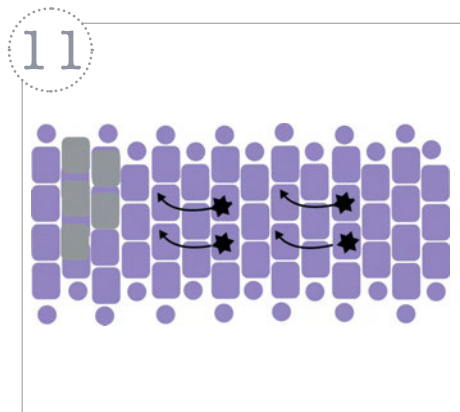
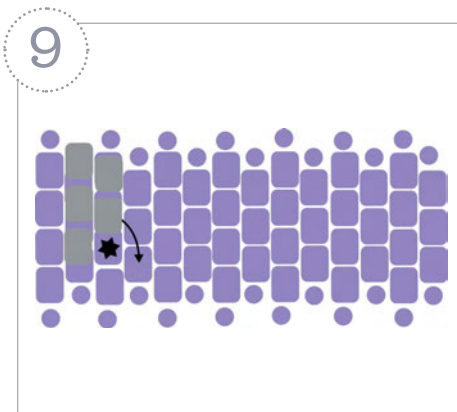
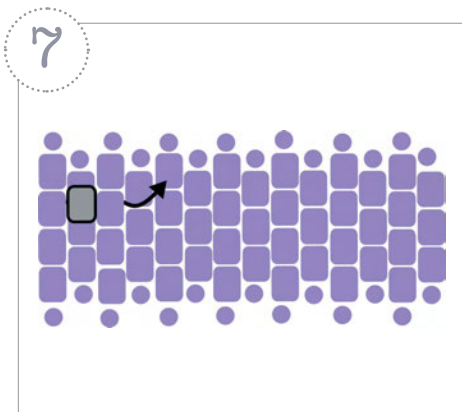


5 Insert the cabochons back to back so that one faces out through the beads added in the last step. Use the thread tail to peyote stitch and thread into the beads right at the start of the base circle and add two rounds of size 15/0 seed beads (rounds 10 and 11) to securely hold the cabochons in place. You can now weave away the thread ends and stitch in a new thread anywhere in your Delica beads.

6 Hold your work with either cabochon facing you. Look at the sides of what you've beaded. You'll see the Delica beads sit in columns three or four Delica beads high (seven rounds). Weave the thread through the beads to exit any bead in either round three or five - either way it will be a bead in the third Delica round from either edge (any starred bead in the diagram).



In the diagrams, new beads added in that step have an outline to help you identify them. In the diagrams for steps 6 to 11, the beading is shown as a flat piece but in reality it will be curved around your crystal. The Delicas change colour just for clarity



Now you are going to peyote stitch one bead on top of what you already beaded and then bead into this bead and onwards to create a tab that you'll fold over and connect back to your work. Pick up one Delica and thread into the next bead that sits in the same round as the one you were exiting, it will be separated from the bead you're exiting by a column of Delicas.

8 Pick up one Delica and, reversing direction, thread into the bead you added in step 7. Pick up one Delica and, reversing direction, thread into the last bead added. Repeat this until you have 11 beads in this tab (including the bead added in step 7).

9 Fold the tab so it reaches your work. You'll now attach this edge to your work by imagining you're adding a new bead but you'll use a bead already in the base. Identify the two columns in the base that you've been beading on top of and the bead in one of these columns that is three beads back from the edge of Delicas. It is starred in the diagram.

10 Thread into the identified bead so that you enter it from the outside of the two appropriate columns inwards. Weave back into the last bead added to the tab so it is as though you have peyote stitched this base bead to the tab. Weave around to secure

11 You'll now continue adding tabs until you have 20 of them, each with a single empty column beside it. Begin each one by exiting a Delica three beads from the edge, four beads away from the previous tab facing towards it. Once exiting this bead, repeat steps 7 to 10 to bead another tab. Appropriate beads are starred in the diagram and the direction you need to face is indicated.

12 Once all 20 tabs are beaded, weave away all thread ends and then thread the chain through as many of the tabs as desired. Use jump rings to attach the clasp to each end of the chain.

## ON THE BLOG

Look for the variation earrings to match this pendant on our blog [www.beadsandbeyondmagazine.blogspot.co.uk](http://www.beadsandbeyondmagazine.blogspot.co.uk)



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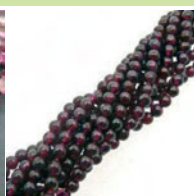
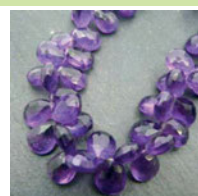
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A necklace featuring a series of pink rose quartz beads, each wrapped in a silver wire spiral. The beads are connected by small silver rings. The necklace hangs against a background of red roses. The pendant is a calla lily, also made of wire and featuring a central pink rose quartz bead.

# pink ice

Make a beautifully elegant calla lily pendant, the perfect focal for a Rose Quartz necklace. By Rachel Norris

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If any woven wires lift up or appear uneven, stroke them flat with the tips of your chain nose pliers or your fingertips in the direction of the weave, from the outer edge of the frame inwards. You can also run the edge of a fingernail in between the weave wires to achieve an evenly spaced look.

This a lovely fresh spring to summer design and would make a beautiful necklace piece for a bride or bridesmaid. Why not make multiple lilies and created a garland style necklace for real impact! I've used wire binding, twisting and weaving techniques to create the pendant necklace and this tutorial works with readily available wire gauges.

## gather these supplies...

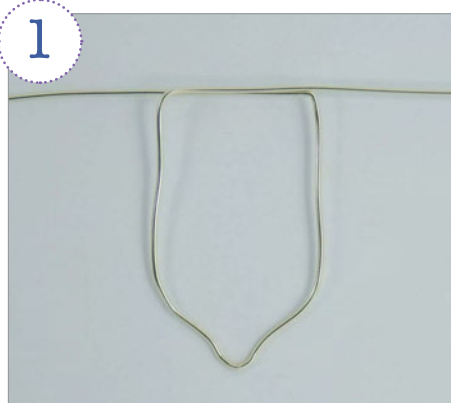
- 1mm (18 AWG) Silver or silver plated round wire
- 0.4mm (26 AWG) Silver or silver plated round wire
- A very small amount of 0.6mm (22AWG) Silver or silver plated round wire
- 2110mm Rose Quartz rounds.

- 3 4mm Rose Quartz rounds
- 7 4mm Facetted Clear White Quartz rounds

## tools required

Round nose, chain nose and flush cutter pliers, hammer and steel block, basic coiling Gizmo with 1.6mm and 3.2mm mandrels

## Here's how...



**1** To make the petal frame, cut 50cm of 1mm wire. Using small movements of your chain nose pliers, gently form the petal tip at the midpoint of the wire then shape the rest of the petal so it's symmetrical. The petal must be a maximum of 5cm long and 3cm wide. Cross the long wire ends over at the top as shown. Push the longer sides of the frame gently with your fingers so that they curve inwards slightly, halfway along.

**2** Now make a 90 degree angle in the wires crossing over each other at the base of the petal frame, about 15mm along from the bottom corners of the frame as shown. These projecting wires will form the pendant bail and should be 15-16cm in length and centred. It may help to gently hammer the frame at this stage with a jewellers hammer (with a nylon head if you have one) over a steel block to slightly work- harden the frame without flattening it.

**3** Take 5m of 0.4mm wire and attach, at its midpoint, to the frame at the base of the bail wires using a few wraps. Take one wire end and start to wrap around the bottom right corner of the petal frame. Take the other end across to the bottom left corner and begin wrapping. Continue to wrap the 0.4mm wires along and down each straight side of the petal frame until you reach a point where the frame starts to curve inwards to form the petal tip.

**4** Now start to weave the 0.4mm wire up and down the length of the petal from one side of the petal, beginning at the outside edge and working gradually inwards towards the midline of the petal. Use a standard figure of eight weave with two wraps around the base of the petal before passing the wire down to the tip of the petal where you need to wrap four times around the frame. This wrap ratio will keep the weave running nicely straight up and down the length of the petal.

**5** As you weave inwards towards the tip, you may only need two to three wraps around the tip end of the frame. Once you reach the midline of the petal with your weave you can wrap the end of the wire in between the base of the bail wires. Make sure your wire end ends up at the base of the petal! Ensure the woven wire traversing the petal frame is fairly taut so that it lies as straight as possible.

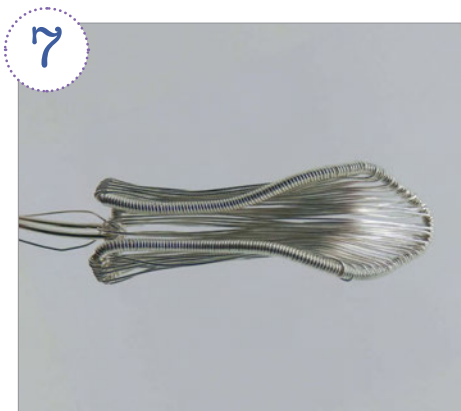
**6** Now weave the other half of the petal with the other end of the 0.4mm wire, making sure the end of the wire finishes up at the base of the bail. Do not trim. Grip the sides of the frame towards the base on one side with your chain nose pliers. Hold the tip of the petal and its other side with your other hand and start to curl the base and side of the petal, frontwards and inwards towards the midline as shown.



## About our designer...

Rachel Norris

In 2011, I was judge's favourite on Paul Martin's Handmade Revolution on BBC2 and my winning design was exhibited in the Victoria and Albert Museum which was a great honour. I was featured in the Wireworker's Guild blog in March 2013 and have also performed live wirework demonstrations and workshops at the Big Bead Show in Sandown Park which was a wonderful experience.



**7** Do the same for the other side then, with your forefinger and thumb, pull and shape the tip end of the petal outwards again to slightly splay its shape. Stroke along the sides and outsides of the petal to form slight inward curves to the length of the petal. If some of the weave wires become displaced, you can smooth them by gently stroking with the tips of your chain nose pliers.

**8** Now the stamens of the lily can be formed using the ends of the 0.4mm wire left from the petal weave. Thread on a 4mm Clear Quartz round onto the wire and place the wire along the midline of the petal. Form a bend about 3-3.5cm down the wire (with the 4mm gemstone at the bend), passing the wire end back to the base of the bail and wrapping once around the base of the bail before threading back between the bail wires.

**9** Repeat step 8, threading a 4mm Rose Quartz round onto a very slightly longer length of bent wire so this little stamen will drop a little further than the first one. After anchoring the 0.4mm wire at the base of the bail as before, thread on a third bead and make the bend in the wire at the same level as the first bead, anchoring the wire at the base of the bail as before.

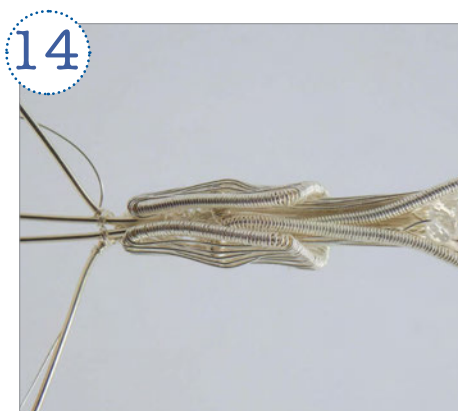
**10** Now twist each of the pairs of stamen wires one by one, gripping them at the bail base with one hand and twisting at the bead end with the other hand until the twisted wires feel stiff. Do not over twist or you will distort or break them. Press the stamens so they lie against the back of the petal as shown. A couple of wraps of the 0.4mm wire end around the base of the stamens and the bail will help. Trim the wire ends and tuck in at the base of the bail. Put this component to one side.

**11** Now make the lily flower sepal that will wrap around the petal. Take 15cm of 1mm wire and make a paddle frame shape as shown. The length needs to be about 2cm at the sides, 2.5cm in the midline. The width needs to be about 3.5cm with projecting wire ends of about 6cm on either side.

**12** Now weave the sepal component in a very similar way to the petal. Using 3m of 0.4mm wire, anchor the sepal frame at the base of the projecting wires with a few wraps and then pass the wire ends to either side of the sepal frame. Wrap down the sides of the frame until you reach the top corners and then weave in exactly the same way as the petal, from each side towards the midline. (two wraps at the base/shorter side of the sepal and four wraps at the longer edge between each weave traverse). Do not trim the wire ends.



Do not worry if your wraps at the base of the petal appear a little bulky as this end will be concealed by more wirework. Keep the wraps as neat and even at the tip end as this will be exposed and on show!



**13** Start to curl the sides of the sepal component in the same way that you curled the petal, using your chain nose pliers then place the sepal component around the petal component as shown in the image. Splay the end wires of the sepal slightly at this stage. Keep the bail wires running straight upwards.

**14** Using your fingers, pull the sepal component closer around the petal component to completely enclose it as shown and start to wrap the 0.4mm wires (left over from the sepal wrap) around the base of the bail and the sepal end wires. Wrap two or three times on either side of the bail to attach the components together at this fixing point. Splay the sepal wires to either side then start to wrap the wire down the sepal end wires for a couple of wraps to lock the bail wire securement wraps in place.



**15** Continue to wrap down the sepal end wires on either side and bend them around the top of the sepal encasement for about 5-6mm until the wraps reach the front of the bail. Thread a 4mm Rose Quartz round onto one of the 0.4mm wires and secure it in the central channel by attaching the 0.4mm wire to the other sepal end wire. Pass the other 0.4mm wire under the gemstone (the hole is not big enough for two wires) to the opposite sepal wire. Pull the wires firmly and wrap the shorter wire end down one of the sepal wires for 5-6mm ready to attach another gemstone.

**16** Wrap the other 0.4mm wire around the Rose Quartz three or four times to create a 'bezel' setting before continuing to wrap down the other sepal wire. This will help to stop a gemstone rotating or moving about as well as adding lovely detail.



17



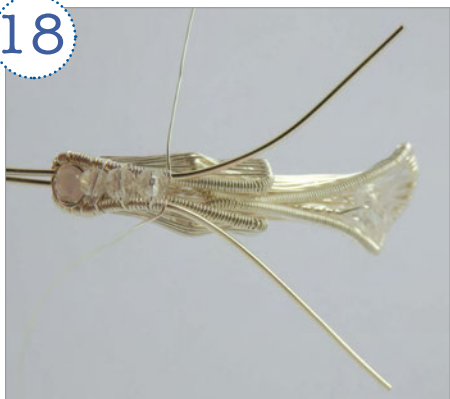
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21



18



20



22



**17** At this stage of the wrap down the sepal wires, it may help to wrap around the top of the sepal casing as well a couple of times on either side, to help to join and secure these wires in place.

**18** Add more Clear Quartz rounds to look like droplets of dew along the front channel of the sepal casing in the same way that you added the Rose Quartz but without the bezel wraps. Make sure you wrap along each sepal wire 5mm on either side before adding each gemstone and keep the wraps around the sepal wires tightly adjacent to each other with gentle pushes of your chain nose pliers. I have added five gemstones but you can add three to six depending on your taste.

**19** Continue to wrap the 0.4mm wire along just the sepal end wire for 2-2.5cm leaving the ends of the wire bare. Trim the 0.4mm wire close to the sepal wire and smooth the wire end down against it with your chain nose pliers to make sure there are no sharp edges.

**20** Make a little spiral curl in the end of each sepal end wire as shown and press carefully into place at either side of the petal.

**21** To make the bail, curve the bail wire into a curved shape on either side with your fingers and pliers so that there is enough space to fit a 10mm Rose Quartz round inside the space with about 1-2mm clearance around the stone. Take 2m of 0.4mm wire and attach it to the base of the bail with a few wraps so that you have 30cm free wire on one side and 170cm on the other. Wrap the wire up the bail on either side until you reach the point at which the wires are widest apart.

**22** Thread a 10mm Rose Quartz onto one of the 0.4mm bail wrap wires and thread the other 0.4mm wire through the opposite side of the gemstone. Pass each wire across to the opposite side of the bail and pull the wires firmly to bring the gemstone into place then continue to wrap up each side of the bail wires until you reach the top of the circle.

## ON THE BLOG

Find the instructions to make the necklace sections for this pendant on our blog  
[www.beadsandbeyondmagazine.blogspot.co.uk](http://www.beadsandbeyondmagazine.blogspot.co.uk)

DESIGNER SECRET • DESIGNER SECRET • DESIGNER SECRET •  
 When weaving, stroke along the wire with your thumb and fore finger in the direction of the end of the wire every time you make a weave traverse so that it is lovely and kink-free.



**23** Form a small symmetrical leaf shape with your fingers, about 3.5cm in length and 1.2-1.3cm in width. Secure the bail into shape at the open end with scrap wire then start to weave the bail using the longer 0.4 section of 0.4mm wire in a weave the same as the petal and sepal sections. I wrapped twice around each bail side before each traverse to the opposite bail wire. Do this for two or three cycles.

**24** Attach a 4mm Rose Quartz round to the bail at the base of the weave using the shorter of the two 0.4mm bail wrap wires and make a bezel setting as before. Attach the gemstone by wrapping around the outer edge of both bail wires and then around the base of the gemstone three to four times firmly. Trim and tuck this wire end in neatly.

**25** Continue to wrap up the bail with the long length of 0.4mm wire until you reach the end of the leaf shape. When working on the second half of the bail, use your free fingers to hold the weave in place as you progress with regular pushes of pliers to keep the weave as tight as possible. Trim and tuck in the bail wrap wire and remove the scrap wire.

**26** Now gently bend the bail into a lovely curve. Use a pen, knitting needle or mandrel to help you with this. As you have not finished the bail completely yet, the back of the bail will not yet reach the base of the bail at the front. Splay the bail end wires to either side of the pendant.

**27** Now, using 1m of 0.4mm wire, bind the midpoint onto the bare wire ends of the bail and wrap up each side for about 8mm. When the wraps along the bail wires lie adjacent to the base of the bail, bind the 0.4mm wires both to the base of the bail and around the bail end wires for three wraps on either side of the bail.

**28** Trim the bail wires to 3.5cm on either side. Continue to wrap up either side of the bail end wires with the 0.4mm wire for 2cm, leaving the wire ends bare. Curl the ends of the wire using round nose pliers into loose spiral and press down on either side of the 10mm Rose Quartz as shown.

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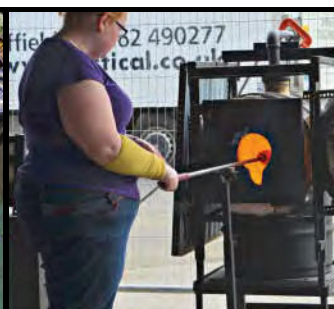


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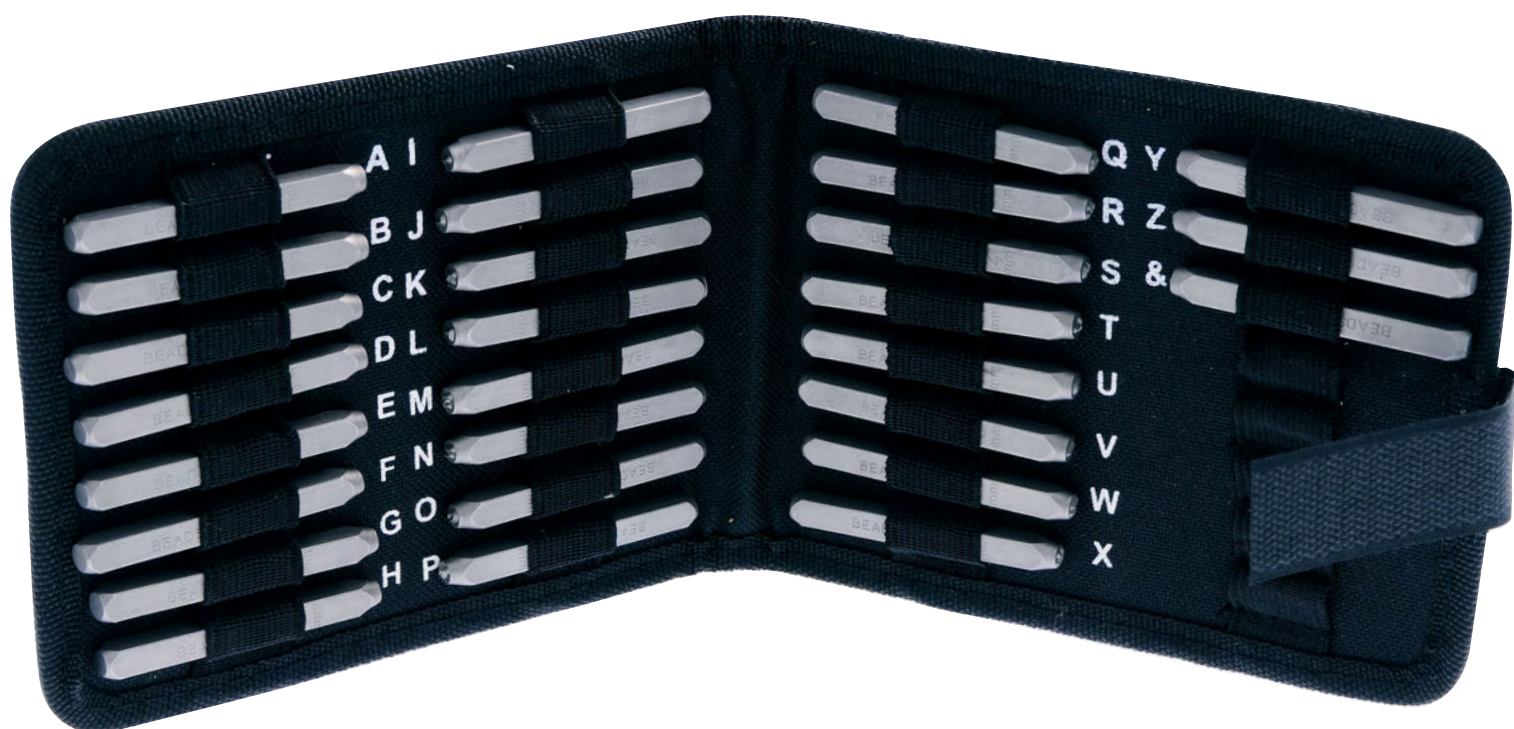




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# Meet and Greet

## Q Can you tell us about your career until this point and how you became interested in designing jewellery?

**A** I studied materials science and engineering at university. My final year project was about using decorative glass in architectural applications, ensuring that the glass would be structurally sound. I worked for some years as a Materials Science Researcher, looking at the structural properties of composite materials – in other words, breaking things to see how strong they are. Although I enjoyed this work, the nature of the research meant that I only got to see the early stages of a project and felt too far removed from the end result. I decided I wanted to do something that would be more creative and rewarding so retrained as a primary school teacher. All this time I was making jewellery for myself and as gifts for friends, as well as pursuing other craft hobbies. When my children were born, I changed to teaching part-time which gave me more opportunity to really develop my passion for polymer clay. About two years ago I decided I wanted to concentrate on polymer clay and left my teaching job (it really is that addictive!) and here I am!

## Q How did you discover polymer clay and how have you learnt and developed your skills in this medium?

**A** My wonderfully creative mother introduced me to polymer clay when I was seven years old. Together we made a dinner service for my Sindy doll and then some miniature food. I carried on making little model animals and when I was about fifteen I started making millefiori beads. Polymer clay continued to be a casual hobby through the years until one day I stumbled across some amazing polymer clay jewellery on the internet. I was blown away by the possibilities the material offered and determined to learn how to make jewellery as beautiful as I had seen. I bought Donna Kato's millefiori book, started following some of the many online tutorials and experimented a lot. The more I learnt, the more hooked I was. I attended my first workshop, Polymer Play Days, in Nottingham in June 2010. Since then I have been to many workshops, both in the UK and abroad, learning skills from my polymer clay heroes as well as developing my own ideas and techniques.



Brown and teal mid-century modern pendant

## Q How does your scientific background influence your design process?

**A** My science background has more bearing on my creative process than my design process. I tend to experiment rather than take things for granted. I did a lot of experiments to find the best way to cure the polymer clay to ensure it was strong and durable. I have also played with different finishing processes to achieve a high quality, professional finish.



Round collage pendant and earrings



Delft inspired polymer clay cane



Blue and white kaleidoscope tile pendant

## Q What inspires your designs?

**A** At the moment most of my designs are inspired by retro fabric prints and Japanese patterns. I also love Delft pottery and the geometric patterns on tiles from Morocco and Turkey. My favourite colour is blue and I use it a lot in my jewellery. I am currently trying to push myself out of my comfortable blue zone to experiment with other colours.

## Q Do you also make non-jewellery items?

**A** Yes I do make non-jewellery items. My favourite thing about polymer clay is the ability to use it to make 'canes', which are like sticks of rock with the pattern running throughout. These canes can then be cut into thin patterned slices which are ideal for using as veneers to decorate many household objects. I have been known to decorate pens, touch screen styluses, crochet hooks, belt buckles, glasses, cutlery, kitchen utensils and even a screwdriver handle! I also love to make little ring bowls, sometimes just from one layer of cane so the pattern is the same on the inside and out and sometimes from two layers with a plain side and a patterned side.



Cara Jane Hayman is a polymer clay artist and tutor living in Bristol, UK – you may remember her beautiful ‘changing seasons’ project from our October 2014 issue. She creates unique handmade jewellery and runs workshops teaching others to design with polymer clay. We find out how her love of clay began.



Brown ring bowl

**Q Which other designers do you admire and why?**

**A** I have a whole host of polymer heroes whose work I admire, far too many to name them all! Donna Kato was my first polymer idol so I am thrilled to be teaching alongside her in March 2015! I'm in awe of the complex and precise cane work of Sarah Shriver, Wendy Jorre de St Jorre and Julie Eakes. I love Lindley Haunani's bold use of colour, Carol Blackburn's beautiful patterns and perfect finish and also Nikolina Otrzan's wonderful retro styling. Away from polymer clay I also particularly admire the flowing porcelain of Jennifer McCrudy, the amazing and beautiful kinetic jewellery of Victoria Walker and the colourful resin jewellery by Kaz Robertson.

**Q Do you sell your jewellery?**

**A** I do sell my jewellery but not currently online as my workshop commitments are taking priority. My favourite place to sell jewellery is at local arts trails. There are several in different parts of Bristol where I live and they are always well attended by interesting people who appreciate art. I often demonstrate some cane work whilst selling my jewellery which makes it a lot easier to explain to people how my jewellery is made!

**Q What kind of workshops do you run and where do you run them?**

**A** I run a range of workshops from small scale beginners classes in my home, through to three-day international workshops! Most of my workshops take place in and around Bristol but I have also taught across the UK including at the Craft, Stitch and Hobby International trade fair at the NEC. I love working with complete beginners and showing them just how magic polymer clay is. It's great to see their excitement when they've made their first canes! In March 2015 I am teaching as part of a three-day polymer clay workshop, Polymania, which will be held in Bristol. You can find details about my workshops on my website.

**Q What is your favourite piece?**

**A** My favourite piece is still one I made several years ago. A hollow lentil pendant with two different patterns and some 'tendrils' starting to emerge from the middle. It was one of those pieces that just came together to be so much more than my original idea. For me it marks a turning point in my jewellery where I moved on from making flower canes and work that was similar to many other peoples, and started exploring my own style.



Hollow lentil pendant with emerging tendrils

**Q Do you ever make jewellery that doesn't use polymer clay?**

**A** Not anymore. I used to make some beaded jewellery, particularly when I was learning jewellery making skills. Now nearly all my jewellery is entirely polymer clay as that is the material I really love working with, although I do occasionally use a few bought beads such as seed beads or Swarovski crystals. Of course I do still have boxes and boxes of beads at home which I keep because I know I will need them some day!

**To see more of Cara Jane's work please visit the following:**

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Facebook page: [www.facebook.com/CaraJanePolymerClay](https://www.facebook.com/CaraJanePolymerClay)

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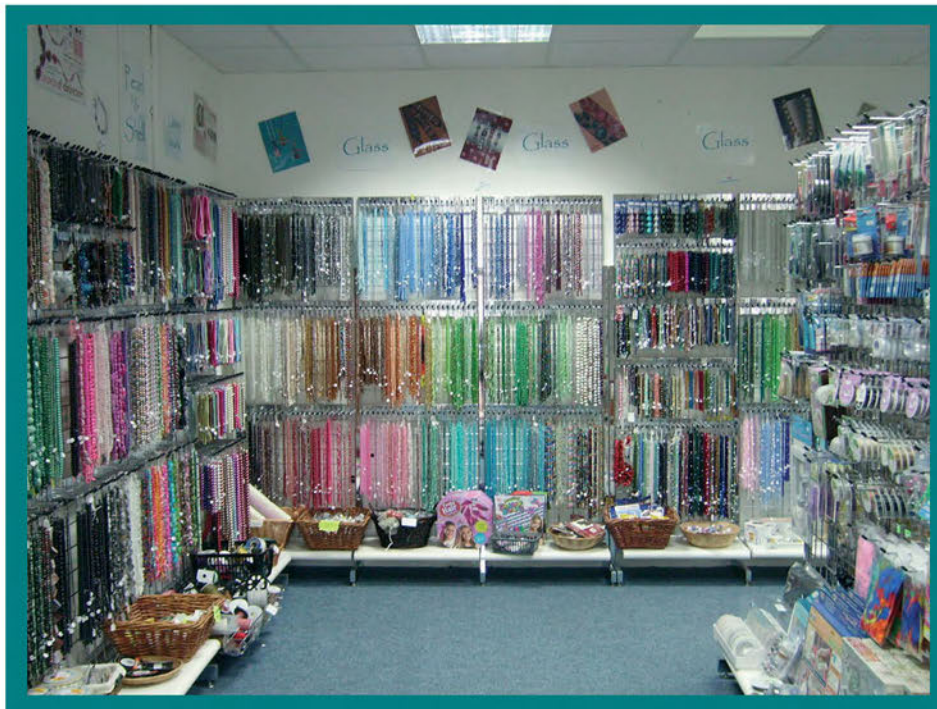




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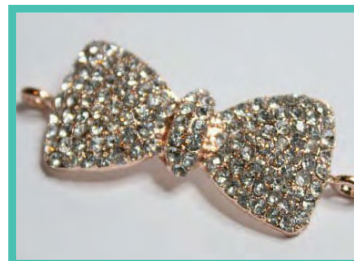
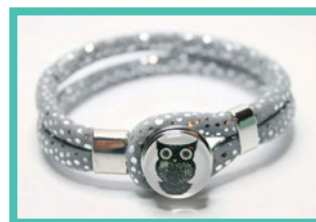
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# outside in

Try this variation on the kumihimo braid by adding the beads to sit inside the cord.

By Donna McKean Smith

## gather these supplies...

**Bracelet measures 20cm**

- Approx. 4m 0.6mm Macramé cord
- 6x7 Silver plated kumihimo end
- 200 Size 8/0 seed beads (100 each of two colours)

## tools required

Kumihimo disk, F6000 glue, beadmat, 8 small bobbins, kumihimo weight (optional)

Here's how...

1



2



3



4



5



6



1 Measure the length you need your finished item to be then cut four strands of cord, each four to five times the length of your finished design. Place the four strands together and fold them in half. Tie the centre with a spare piece of cord. Push the centre of the cord through the middle hole of the disk. (It can be useful to clip a kumihimo weight onto the scrap cord to help to pull the braid down)

2 Place the cords either side of N, E, S and W. Cut the end of each cord with a sharp pair of scissors to a point and paint clear nail varnish on the 6cm at the end of each cord. Leave this to completely dry before you thread on your beads.

3 Complete around ten braids with no bead on. Take the cord to the right of the 'N', (between 32 and 1) and bring it down to the right of the bottom cord (between 14 and 15). Take the bottom cord to the left of 'S' (between 16 and 17) and take this up to the left of the top cord (between 30 and 31).

4 Turn the disk anticlockwise so E is at the top and repeat the previous step. The cords from the top right (between 8 and 9) and will go to the right of W (between 22 and 23) and the cord from the bottom left (between 24 and 25) will go to the left of E (between 6 and 7). Turn the disk a quarter turn anticlockwise again (S will be at the top). Repeat the previous steps by taking the cord to the right of the top cords and bringing it down to the right of the bottom cords and then the cord to the left of the bottom cords up to the left of the top cords and rotating anticlockwise after these two moves. Braid around 5mm with no beads on.

5 Thread approx 25 beads onto each cord, put matching colours on the four cords opposite each other i.e. either side of N and S with one colour and either side of E and W with the other colour. Tie a loose knot at the end of each cord. Place ten beads from each cord on the top of your disk for ease of working and wrap the remaining cord and beads round your bobbins.

6 As you take the next cord over, push one bead down and rest it on the top and in the centre of the cords it is crossing. Place the cord down as you normally would. Repeat this on the cord you are taking up, again popping a bead down before you lay the cord in the disk. Rotate the disk anticlockwise and repeat until the braid is the desired length. Remember the fastening adds around 2cm to the size.



I've called this different style of braid 'reverse kumihimo'! We use a strong macramé cord for our kumihimo projects and the great choice of colours in this thread is perfect for this inside out braid as the cord will be visible. You can co-ordinate it perfectly with your beads.



7 When the braid is the desired length, complete a few braids with no beads then take the four cords on opposite sides and tie them on the top of the disk. Repeat with the remaining four cords. Add some glue to ensure they don't slip undone (we use hypo cement for this). When this is dry, cut off any spare cord. Alternatively whilst the braid is on the disk, add some glue to the centre and when dry cut the cords off. This can make a smaller end to fit into the cap. Place E-6000 glue into the caps and put each braid end into a cap, twisting to ensure the glue secures the cords. Leave to dry.

DESIGNER SECRET • DESIGNER SECRET •  
If you need to leave your project for a break, leave three cords down then you know where you are for your next turn.  
DESIGNER SECRET • DESIGNER SECRET •



## shopping guide

All beads and supplies – Riverside Beads – [www.riversidebeads.co.uk](http://www.riversidebeads.co.uk) – 01778 344550





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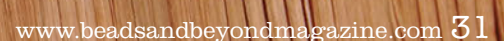


Create Joanne Tinley's long elegant earrings using beautifully textured silver with deep red Rubies and soft blue grey Angelite – perfect colours for the coming season.



For me, jewellery is the most important part of an outfit, and usually the starting point when planning what to wear to a wedding, party or even a day out with the family! All of my designs are made by me in my studio in Eastleigh, Hampshire.

I first thought to use Aquamarine gemstone beads for this design but the ones I had were much greener than the Pantone shade. The Angelite was a better match. The Pantone colours are for inspiration and don't have to be followed exactly!





## gather these supplies...

### Earrings measure 4cm

- 2 5.5cm lengths of 1mm square Sterling silver wire
- 2 Sterling silver head pins
- 2 Sterling silver pins for stud earrings
- 2 Sterling silver butterfly backs
- 2 8mm Pillow shaped Angelite beads

- 2 3-4mm Rough faceted Ruby beads

- 2 5cm lengths 0.8mm Sterling silver wire

## tools required

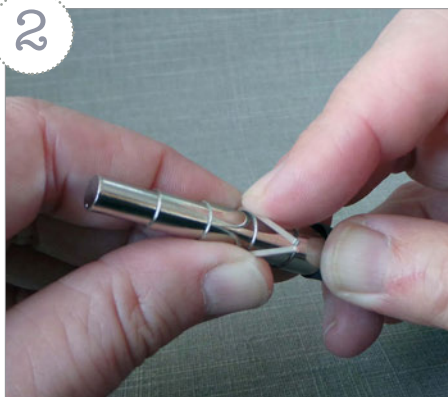
10mm mandrel, bench peg, needle files, emery paper, flush cutters, medium solder, easy solder, flux, fire brick, small blowtorch, quench pot, pickle pot and safety pickle, brass tweezers, insulated reverse action tweezers, bench block, hammer for texturing, Liver of Sulphur, fine sanding pad

## Here's how...

1



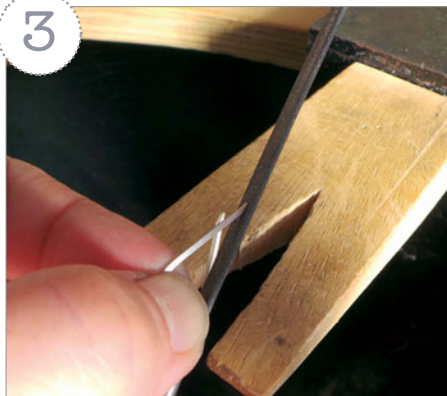
2



1 Cut two 5.5cm lengths of square wire. Using nylon jaw pliers, make sure that there aren't any kinks in the wire. Start to bend a wire around a 10mm mandrel.

2 Continue to bend the wire around the mandrel so that the ends meet neatly to form a long teardrop shape. Repeat with the second piece of square wire.

3



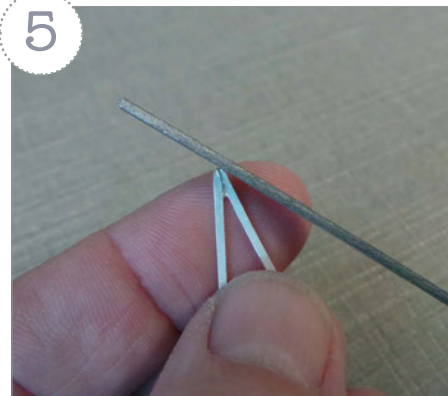
4



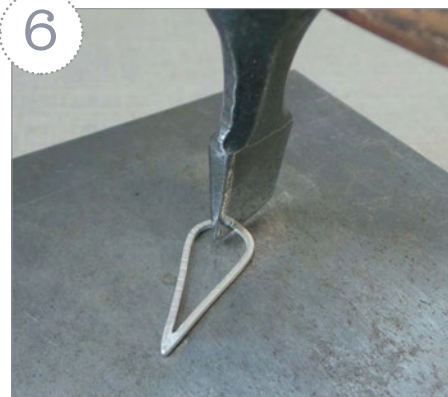
3 Open up one of the teardrops slightly (whilst still keeping the overall shape) by twisting the two sides away from each other. Use a needle file to file the inside of each side of the tip so that they fit together neatly. Repeat with the second teardrop.

4 Close the teardrops up neatly and place them on a solder brick. Apply a small amount of flux to each tip and add a small piece of medium solder. Melt the solder to close the joins. Quench, pickle and rinse.

5



6



5 Remove any excess solder and round off the sharp tip of each wire teardrop with a needle file. Remove the file marks with emery paper.

6 Texture both sides of the teardrops with a hammer. I used a Swiss style hammer to create lines that follow the shape. The texture on the first side of the wire may be slightly flattened by hammering on the second. Choose the heavier texture as the front of the earrings.



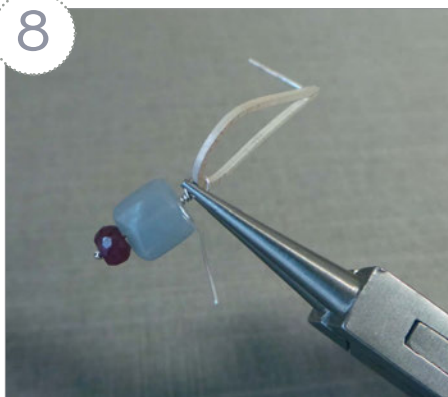
I always prefer softer shades, so the mix of colours in the latest 'Pantone Fashion Color Report' is just the thing for my designs. My eye was drawn first to 'Marsala' as it is a rich base for so many colour combinations, and so I chose some beautiful rough cut ruby beads in just this shade. I've added contrasting Angelite in the softest blue grey (with a gentle hue of 'Aquamarine') and toned down the silver with an antiqued patina reminiscent of the 'Glacier Gray'. The patina also allows the lovely texture and the rich colours of the beads to take centre stage.

## Variation ...

7



8



7 Place the teardrops, front down, on the soldering block. Hold an ear pin in tweezers, add flux and melt a little easy solder onto the tip. Re-flux and hold the pin on a teardrop as shown. Heat to remelt the solder. Repeat for the second earring. Quench, pickle and rinse.

8 Thread a Ruby bead and an Angelite bead onto a silver headpin. Turn a wrapped loop above, attaching it to a teardrop as you do so. Trim the excess wire. Repeat for the second earring then use Liver of Sulphur (according to manufacturer instructions) to give the teardrops and butterfly stud fastenings a dark patina. Use warm rather than hot water to protect the beads. Use a fine sanding pad to remove the excess patina and highlight the texture.



## Ruby Tears

**HERE'S HOW:** Make two teardrops from 1mm square wire as for the stud earrings. Thread six small ruby beads onto headpins and turn wrapped loops above the beads, attaching three to each teardrop. Cut two 5cm lengths of 0.8mm wire and turn a simple loop at one end of each. Make sure that the loops are big enough to allow the teardrops to hang freely. Bend the ear wires around a 10mm mandrel. File the wire ends and use pliers to flick out the last 5mm of wire. Hammer the front of the ear wires to strengthen them. Patina the silver using Liver of Sulphur and soften with a fine sanding pad. Attach the earwires to the teardrops.

## shopping guide

Sterling silver wire, and stud earring fittings – Cookson Gold – [www.cooksongold.com](http://www.cooksongold.com) – 0121 200 2120

Ruby beads – The Curious Gem – [www.thecuriousgem.co.uk](http://www.thecuriousgem.co.uk) – 0131 661 3362

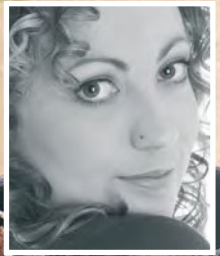
Angelite beads – Lima Beads – [www.limabeads.com](http://www.limabeads.com)



# recipes for...

## Pantone flowers

Burst into bloom with Pantone's Spring/Summer 2015 colours as your guide to create eight beautiful pendants.



Rebecca Anderson

### shopping guide

The Beadsmith antique copper finish wire – [www.the-beadshop.co.uk](http://www.the-beadshop.co.uk)  
Handmade beads – [etsy.com](http://etsy.com)  
Czech glass – [yashmacreations.etsy.com](http://yashmacreations.etsy.com)  
Freshwater Pearls and Vintaj jump ring – [www.smittenbeads.co.uk](http://www.smittenbeads.co.uk)  
Hammer – [www.cooksongold.co.uk](http://www.cooksongold.co.uk)  
Steel bench block – [www.cooksongold.co.uk](http://www.cooksongold.co.uk)  
Bail making pliers or similar sized mandrels – [www.the-beadshop.co.uk](http://www.the-beadshop.co.uk)



## Toasted Almond and Marsala

2

Make a sweet little flowery pendant to last all year

### Ingredients

0.8mm Antique bronze wire  
Large pressed glass pendant  
flower

Small deep red flower disc  
Large brass patina leaf

### Method

1 Cut 10cm of wire. Slide it through the patina leaf and the red flower and turn a wrapped loop above, leaving a longish tail.

2 Slide the large pendant flower above the leaf/flower and turn a wrapped loop to close.

### Serving Suggestion

This pendant will work on long and short style necklaces. Try using a chunky link chain to go with the oversized flower and leaf combo.

## Strawberry Ice and Sandstone

1

Use a soft warm tone with a neutral shade to create an elegantly feminine pendant

### Ingredients

3mm Vintaj brass chain  
Beige opal bell flower beads  
Vintaj brass headpins

Brass heishi discs  
Handmade polymer rose  
Handmade ceramic bird  
0.8mm Antique bronze wire

### Method

1 Cut 8cm of wire. Turn a wrapped loop at one end, slide on the bird and the rose and then close with a wrapped loop.

2 Make several dangles by adding a heishi disc and a bell flower to headpins, closing them with wrapped loops.

3 Attach a 21-link piece of the chain to the loop beneath the rose. Decorate this with the flower dangles, adding more at the top and fewer as the chain goes down.

### Serving Suggestion

Add this pendant to a long length of slim chain for an elegant necklace.

## Custard and Strawberry Ice

4

Use vintage buttons with character for a charming pendant

### Ingredients

Vintage flower shank button  
(strawberry ice)  
Ceramic rondelles (custard)  
3mm Faceted brass beads

2mm Vintaj crimp tubes  
20cm Heavy Softflex nylon-  
coated beading wire

### Method

1 Cut 20cm of beading wire. Slide on a crimp tube and close with crimping pliers. Slide a faceted brass bead over as a crimp cover.

2 Thread on 20 custard yellow ceramic rondelles with faceted brass beads in between. Add another brass bead, the flower shank button and another brass bead. Slide on a crimp tube and crimp closed.

### Serving Suggestion

Add the beaded section to a simple chunky chain. Why not make a second strand of rondelles to hang beneath the first?

## Marsala and Lavender Herb

3

Pick two of your favourite Pantone shades for this sweet button pendant

### Ingredients

0.4mm Copper wire  
Size 11/0 Deep red lustre seed beads  
Handmade ceramic flower button (2-hole)

### Method

1 Cut 30cm of wire and thread through one of the button holes. Slide on five seed beads and pass the tail through the second hole, leaving a wire tail on both sides.

2 Repeat this seed bead threading motion, passing the wire round and round the button holes, laying the seed beads over each other to form a beaded centre for your flower.

3 Finish with the wires at the back of the button, twisting them tightly to create an 8cm tail. Make a large loop, wrapping the last few cm of the wire close to the back of the button. Twist in the centre to create a smaller loop that sits above the button.

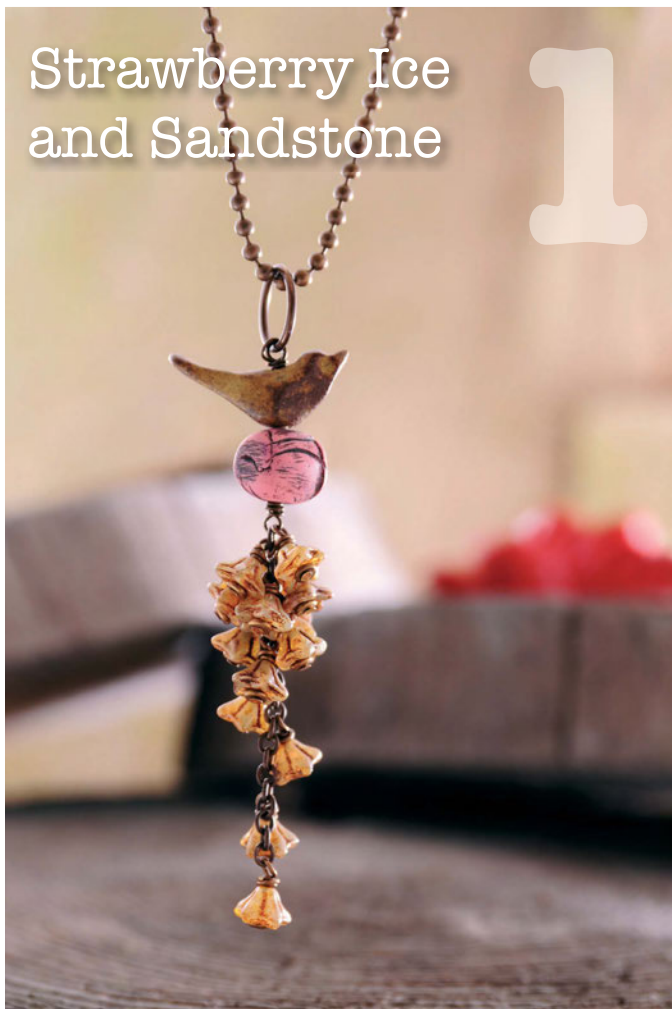
### Serving Suggestion

Use any floral button with two holes and thread onto ribbon for an extra tactile piece.



## Strawberry Ice and Sandstone

# 1



## Toasted Almond and Marsala

# 2



## Marsala and Lavender Herb

# 3



## Custard and Strawberry Ice

# 4





5

Marsala and  
Lucite Green



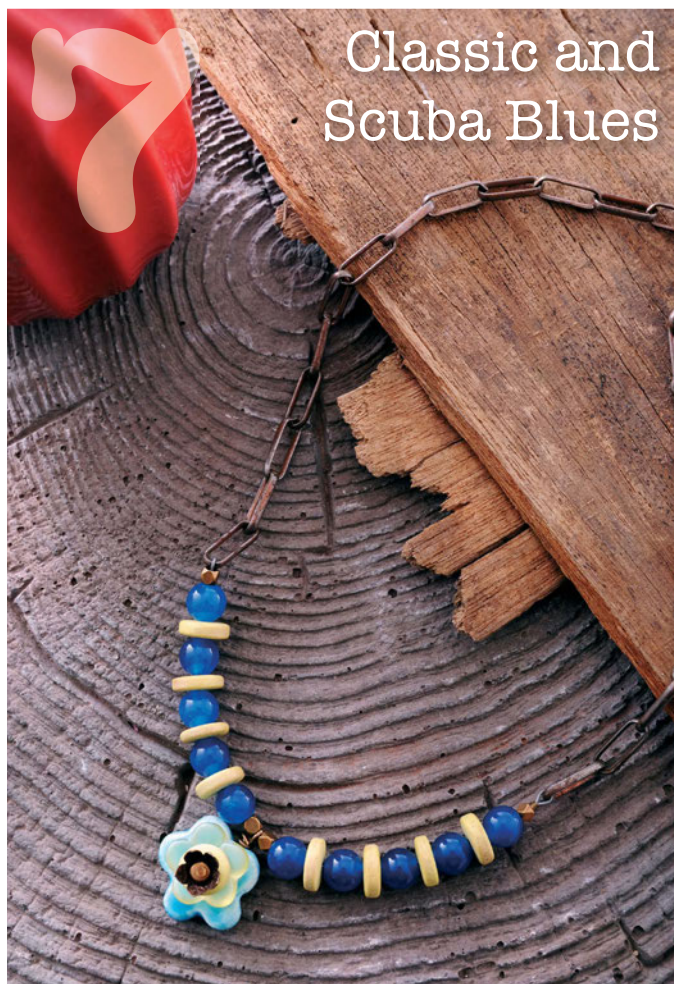
6

Pantone  
Quartet



7

Classic and  
Scuba Blues



8

Scuba Blue and  
Glacier Gray





## Pantone Quartet

6

Bead a burst of springtime in Tangerine, Lucite Green, Lavender Herb and Strawberry Ice

### Ingredients

2" Vintaj brass headpins  
5mm Vintaj brass jump rings

### Method

1 Slide a selection of pressed glass flowers in Tangerine, Strawberry Ice (glossy and frosted), Lucite Green and Lavender Herb onto brass headpins. Turn wrapped loops at each end.

2 Attach all of the wrapped flowers from step 1 onto 5mm jump rings and, in turn, to the large patinated brass hoop (in a random order colour-wise).

### Serving Suggestion

Make this colourful pendant to sit on the collarbone or swing free as a long necklace.

## Marsala and Lucite Green

5

Make the Pantone colour of the year pop with just a hint of pastel

### Ingredients

0.8mm Antique bronze wire  
4 Marsala handwoven beads  
1 Lucite Green daisy bead

### Method

1 Cut 10cm of wire. Turn a wrapped loop at one end.

2 Slide on a Marsala handwoven bead and a brass heishi disc. Repeat until you have three of each then add the Lucite Green daisy bead, followed by a heishi disc and a further Marsala handwoven bead. Close with a second wrapped loop.

### Serving Suggestion

Add a simple chain and extender for a versatile necklace, perfect for most face shapes and neck lengths.

## Scuba Blue and Glacier Gray

8

Create a fun, retro necklace using chunky components

### Ingredients

Heavy nylon-coated beading wire	2mm Vintaj brass crimp tubes
4 Grey Lucite twisted oblongs	Blue ceramic daisies
Aqua green glass rings	2" Vintaj brass headpins
3mm Brass faceted beads	Brass heishi discs
	Vintaj brass flower beadcaps

### Method

1 Cut 20cm of beading wire. Crimp closed at one end. Slide a faceted brass bead over the crimp as a cover.

2 Thread a brass heishi disc, a flower beadcap and a ceramic daisy onto a headpin. Bend the wire up behind the daisy and turn a wrapped loop above. Repeat to create three of these components.

3 Thread a Lucite twist, a glass ring containing a 3mm faceted bead and a Scuba Blue daisy component, another brass facet inside a glass ring onto the beading wire. Repeat this pattern until you have four Lucite twists and close with a crimp and brass facet cover.

### Serving Suggestion

This is another simple piece which could work as a full beaded necklace. Alternatively, use some chunky chain to complete.

## Classic and Scuba Blues

7

Pack a visual punch in a simple necklace full of texture

### Ingredients

Heavy nylon coated beading wire	Vintaj brass flower beadcap
Dyed yellow wooden discs	Brass heishi disc
Dyed jade rounds	3mm Brass faceted beads
Handmade ceramic daisy	2" Vintaj brass headpin
Pressed glass yellow flower	

### Method

1 Cut 15cm of beading wire. Crimp closed at one end and slide a brass bead over the crimp as a cover.

2 Thread a heishi disc, floral beadcap, wooden disc, yellow flower and ceramic flower onto a brass headpin and fold the back of the headpin up around the back. Turn a wrapped loop above.

3 Thread a blue jade round and a yellow wooden disc onto the beading wire, repeating until you have five rounds and four discs. Add a brass bead, the pendant and a further brass bead. Repeat the same pattern on the other side and crimp closed.

### Serving Suggestion

Try extending the jade/wood repeating pattern to make an entire necklace rather than completing with chain.



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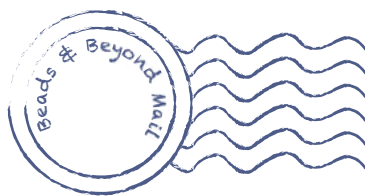
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# Inbox

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## Hello Beads & Beyond

Last year for me was the year I discovered handmade ceramic components and I have fallen in love with them. These bracelets were made using connectors from Keeley at Tempting Little Charms. I'm looking forward to using more of them in 2015. Hope you like them.

**Carol Hutchinson**



Hi Carol

This is a beautiful bracelet with lots of interest and texture. We're big fans of ceramic components too – no two are ever the same! The butterfly on Keeley's connector looks like it is about to fly away. I'm sure you'll find plenty of beads and findings to complement your future designs with ceramic at Beads Unlimited. Enjoy spending your voucher!

## Hi B&B

Just thought I would show you the rings I made last weekend. I tend to make jewellery with a love theme and cannot stop making rings just now. These were made from Sterling silver with copper hearts and stamped detail.

Regards

**Cath Ross**



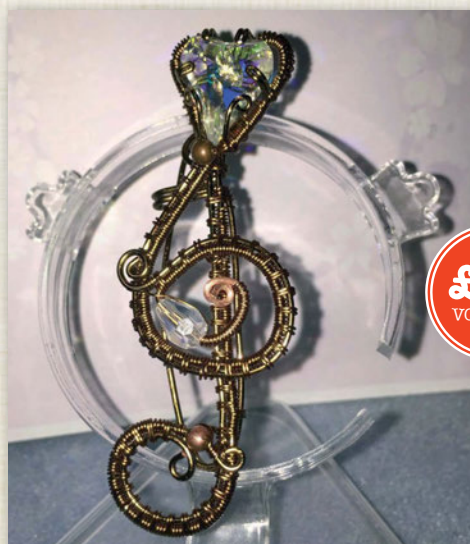
These rings would not have been out of place in our February issue Cath. We love the mix of metals in your designs and their simplicity – we're not surprised you can't stop making them!



## On Facebook this month!

Our Facebook page is there for you to showcase your creations, get advice from other beaders and find new friends! We'll share our favourite posts, include our top makes in the magazine and choose one design each month to win a £25 voucher!

It's lovely to see the project pieces made by our fans. Just look at Diane Moore's gorgeous treble clef brooch made by following Rachel Norris' 'if music be the food of love' tutorial from our February issue!







£10  
VOUCHER

We asked our fans to share their first makes of 2015. Emma Wyatt's copper cuff really caught our eye.



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VOUCHER

Safron Mitchelson was still working on her first piece of the year, this stunning chain maille necklace.



Ruth Pawson has been teaching herself cabochon wrapping from a new book. Love that Rose Quartz Ruth!

**Share your creations with us and you could see your work in print!**

Email us and tell us about your design, including a photo of your jewellery to [inbox@beadsandbeyondmagazine.com](mailto:inbox@beadsandbeyondmagazine.com) or post a photo on our Facebook page [www.facebook.com/beadsbeyondmag](http://www.facebook.com/beadsbeyondmag)

We'll publish as many of your letters and photos as possible and there's a £50 gift voucher courtesy of Beads Unlimited for our star email each month plus two more £25 vouchers up for grabs for our favourite Facebook posts or emails. We'll squeeze in lots of lovely makes from our 'Made by Me' gallery too, and three of the photos published will receive £10 Beads Unlimited vouchers.

We are happy to feature your original designs, jewellery inspired by this magazine and jewellery inspired by others but please credit the original designer if the design is not your own.

## From our online gallery

Take a stroll around our 'Made by Me' readers' gallery on our website [www.beadsandbeyondmagazine.com](http://www.beadsandbeyondmagazine.com) and be inspired! You can leave comments on the exhibits already on display or submit your own photo to share with visitors. You could win a £10 voucher for Beads Unlimited.



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**Burning Embers**  
By Purple Cobwebs



**Teddy Bear's Picnic Bracelet**  
By Claire Harley



**Caramel Blossom**  
By 'Handmade by Kikij'



# en plein air

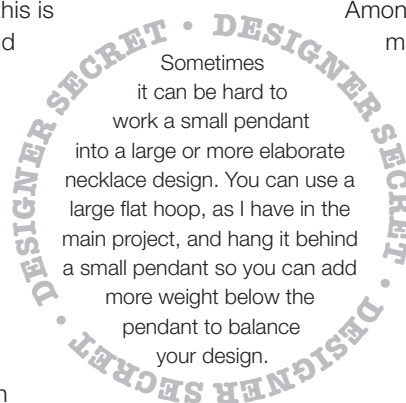
Be inspired by Claire Lockwood's combination of natural neutrals in this light and airy collection.

I've taken my title for this project from that which Pantone have given to their 2015 Spring/Summer fashion colour collection. When I first saw the spring shades I was immediately drawn to the most delicate hues, Aquamarine, Toasted Almond and Glacier Grey. These are some of my favourite colours to work with and can be described (to use Pantone's own phrases) as 'pale pastels' and 'nature-like neutrals'. They are cool, subtle, soft and ethereal.

'En plein air' means 'in open air' and this is something I had in the front of my mind as I worked on this project. I grew up on the Fylde coast, in the North West of the country, and spent a good part of my youth on the beaches there. I have few memories of it ever being sunny or warm when I was out on the beach. More often the weather was cool, crisp, overcast and very briskly breezy. I've tried to capture this atmosphere in my jewellery here, particularly the main necklace. If you know the Fylde coastline, you'll know it is a place of big skies and vast, flat stretches of sand, which meet far away on the horizon with a distant strip of sea.

As the colours I selected for this project are amongst my favourites, I already had lots of beads and other items in these shades in my stash. I like to work with spiky textures in my designs and I knew I had these silver grey Czech glass thorn beads that are a good match for the Glacier Grey. I wanted to mix them with some silvery blue Kyanite teeth. I was running low

on these so I ordered a new strand. When it arrived there was less of the silver-blue in the strand than I had anticipated but it was still beautiful and the mixture of ocean greens and blues sat very well with my inspiration for this collection. They have touches of two more of the Pantone spring colours, Lucite Green and Classic Blue. I've only used a few in the main necklace but I've used up most of the strand in the accompanying pieces.



Amongst the other materials I've used in the main design are some givre glass beads. Givre beads are made from transparent glass fused around a translucent core to give it an almost frosted two-tone appearance. The ones I've used have a mix of clear glass with either grey or pale blue. They have a lovely airiness that is perfect for this project and they bring to mind a cloudy sky punctuated with patches of blue.

To emphasize the softness of my chosen materials, I've introduced some fabrics. Rather than have chain around the back of necklace, I plaited together a delicate grey chiffon ribbon and some natural Irish waxed linen (both fibres I love to use in my jewellery). In keeping with the coastal theme, I've included some lovely handmade driftwood beads from Nature Scavenger. And, with the Fylde's overcast skies in mind, I added a handmade ceramic cloud made by Natalie McKenna of Grubbi. Finally, I've paired the cloud with a feather pendant, a perfect symbol of the lightness and softness of my Pantone colour palette.



[illegible]

- 30mm Handmade ceramic cloud pendant

- ## tools required

Swap the Kyanite for shell or even wooden tooth beads for a cheaper option.





The  
full range of  
Pantone's colours for  
spring/summer 2015  
can be found on the  
Pantone website  
[www.pantone.com](http://www.pantone.com).

*Here's how...*



1 Taking the length of wire, form a wrapped loop at one end, ensuring the loop is approximately 4-5mm wide. Before closing the wrapped loop, attach the large silver ring and the cloud pendant. Use two oval jump rings to attach the feather pendant to the bottom of the large ring.

2 Thread the following onto the wire: a patterned bead cap, a driftwood barrel, a wavy silver disc, a carved porcelain round, a cream saucer, a rustic blue ceramic round, a pale blue bicone and a small apricot rondelle.

3 Make a wrapped loop above these beads and connect the wire to a bobby ring. At ten o'clock on the ring connect one end of the denim waxed linen using a Larks Head knot and an overhand knot.

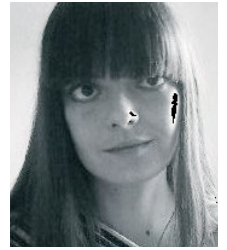
4 Thread the following onto the waxed linen: three small clear glass nuggets, a givre blue and clear faceted round, three taupe lampwork rounds, a frosted faceted apricot round.



## About our designer...

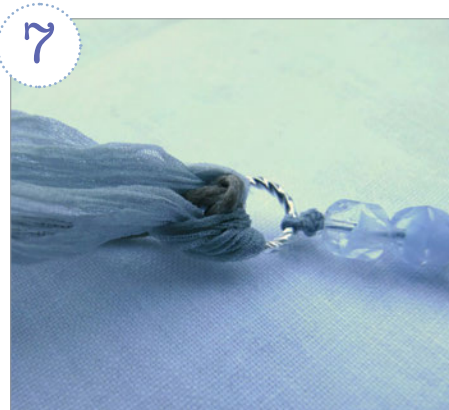
Claire Lockwood

I have been making jewellery for over four years now and I currently sell my at local artisan markets and online ([www.somethingtodo.etsy.com](http://www.somethingtodo.etsy.com)). I love to mix eclectic and unusual materials in my designs. I also make my own ceramic beads which I sell on Etsy ([www.somethingtodobeads.etsy.com](http://www.somethingtodobeads.etsy.com)).



**5** Now thread on the following: a Kyanite tooth, a silver thorn, a Kyanite tooth, a silver thorn, a Kyanite tooth, a silver thorn and another Kyanite tooth. Then add a frosted grey English cut bead, a givre grey and clear bead, and two givre blue and clear beads.

**6** Next knot the beaded cord to a rope textured jump ring. Glue the knots at both ends and trim. Repeat this beading on the other side of the bobbly ring (at 2 o'clock).



**7** Fold the natural linen cord in two. Attach it at the centre point to the rope textured jump ring on the right-hand side of your necklace using a Larks Head knot. Repeat this with the length of chiffon, closing the knot in the chiffon around the one in the linen.

**8** Treating the two lengths of cord as one, plait together with the two separate lengths of chiffon. Keep the plait loose and continue until you have just over 30cms of plaiting.



**9** Bind the tails of the remaining cord around the ribbon several times to hold the plait in place. Thread the two cord ends in opposite directions through a 14mm silver ring and knot them, securing the ring snugly against the end of the plait. Trim the cord tails to the same length as those of the chiffon.

**10** Attach the branch toggle bar to the rope textured ring on the other side of your necklace using a jump ring. You can now use this with the 14mm ring to fasten your necklace.



### Cloudy Skies Bracelet >

**HERE'S HOW:** Take 35cm of beading thread and add 25 small grey faceted rondelles. Form a loop with the rondelles and close the loop using a crimp with cover.

Add five Kyanite teeth then a small apricot rondelle followed by a streaked blue glass oval. Repeat this last step until you have four oval beads then start adding Kyanite teeth until you have approximately a 9cm length of Kyanite. Add a crimp and 8mm of French wire, attaching a cloud pendant before looping back through the crimp, crimping and adding a cover.



### < Low Tide Necklace

**HERE'S HOW:** Take approximately 8cm of beads from your strand of Kyanite teeth. Sort them in size from longest to shortest. Take a generous length of beading thread and centre the largest Kyanite bead. Add the rest of the Kyanite in order of size on either side of the largest tooth. As you work up the left-hand side, add in three silver thorn beads, spaced with size 11/0 seed beads at the point where your Kyanite beads are roughly the same length as the thorns. Once you've added all the Kyanite, add a small peach and a small grey rondelle on both sides followed by two little faceted grey rondelles. Thread both ends through a driftwood barrel then add the same combination of small rondelles as before but in the reverse order. Add two taupe lampwork rounds to each end. Add 8cm of grey lampwork nuggets to the left-hand side, finish with a silver saucer then add a branch toggle bar using a crimp, crimp cover, and French wire. On the other side of your necklace, add 32cm of lampwork nuggets, and finish in the same way, adding the loop of the toggle clasp.

### Feather Light Earrings >

**HERE'S HOW:** Cut a rope textured jump ring open using flush cutters. Add an antique silver feather to the jump ring then a small aqua lampwork ring on either side of the feather. Connect this ring to the bottom of a bobbly ring. Take 8cm of 0.6mm wire and connect one end to the top of the bobbly ring with a wrapped loop. Add a ceramic bicone, a silver saucer, a taupe lampwork round then finish with a wrapped loop. Add an earwire then repeat in full for a second earring.

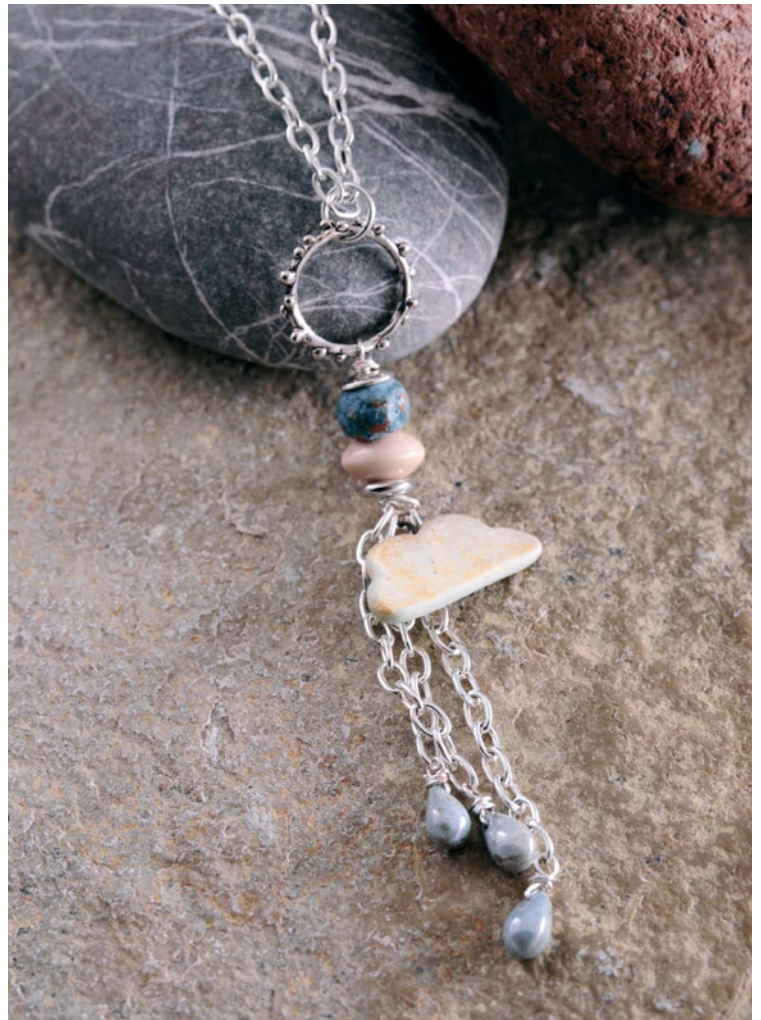




**HERE'S HOW:** Make a wire-wrapped, wrapped loop bail at the top of a silver thorn using 0.6mm wire. Take another 8cm of wire and make a wrapped loop at one end, attaching the thorn drop. Thread the following onto your wire: a rustic blue ceramic round, a silver saucer, a taupe lampwork round, a small grey then a small apricot rondelle and three small faceted grey rondelles. Make a wrapped loop and add an earwire. Repeat in full for a second earring.

**HERE'S HOW:** Take three graduating lengths of chain (roughly 6cm, 5cm and 4cm) and add a glass drop to the end of each using a wrapped loop bail formed from 0.6mm wire. Take another 8cm of wire, make a large wrapped loop on one end and add the three lengths of chain followed by a cloud pendant before closing the loop. Thread a silver saucer, a cream ceramic saucer, a rustic blue ceramic round, and a beadcap onto the wire. Make a wrapped loop, connecting the beaded wire to a bobbly ring. Add a 10cm jump ring to the bobbly ring and thread 45cm of chain through the jump ring. Finish the chain with a hook and eye clasp to complete your necklace.

Take approximately 15cm of Irish waxed linen, fold it in two then thread the folded end upwards through a ceramic bead. Add an earwire to the loop at the top of the bead. Wrap wire round the cord below the bead to hold it in place. Trim the cord tails to the desired length and repeat for a second earring.





# Spotlight

This month's Spotlight is on three very different books, the blog of the month and the website of the month.

## www.patrickduggandesigns.blogspot.com

I am ashamed to admit that this is the first blog that I have reviewed that has a male author, but then to be fair not many male beadweavers appear to write blogs! The blog this month is written, as its name suggests, by Australian jewellery designer Patrick Duggan. After a career exhibiting sculptures and paintings, Patrick discovered a passion for beadweaving in 2007. He started with learning how to make a spiral rope and hasn't looked back since! He says he loves new beads and new shapes and his blog is full of photos of the beautiful creations he makes with them.

Many of Patrick's designs are available as tutorials from his Artfire shop, and he also teaches them in workshops across Australia. 2014 also saw Patrick teaching across the USA. Luckily for devoted beadweavers, Patrick's aim for 2015 is to release as many new

tutorials as possible as he retires from his part-time job to concentrate fully on his beads. All I can say is, that if the work on his blog is what he can create whilst also working part-time, then 2015 is going to be an amazing year for his beadwork! I always enjoy blog posts showing work in progress or experiments leading to new designs, and Patrick also shares these on his blog. For example, a post on one of his signature pieces, his Happy Brooch, showed how changes in colours and bead shapes can change a design completely. The original Happy Brooch is one of the designs pictured here.

To see more of Patrick's wonderful work visit [www.patrickduggandesigns.blogspot.com](http://www.patrickduggandesigns.blogspot.com)

BLOG OF THE MONTH



## www.jencel.co.uk

2015 is Jencel Beads' 25th anniversary, a wonderful achievement for a small independent business! Jencel is owned and run by Celia Pinnington who started making bead jewellery herself thirty years ago and is still learning as new techniques, beads and findings become available on the market. With this experience you can be certain that she has only the best products available!

The Jencel Beads website is very easy to use with the different sections of beads, findings, wire, threads and tools very clearly laid

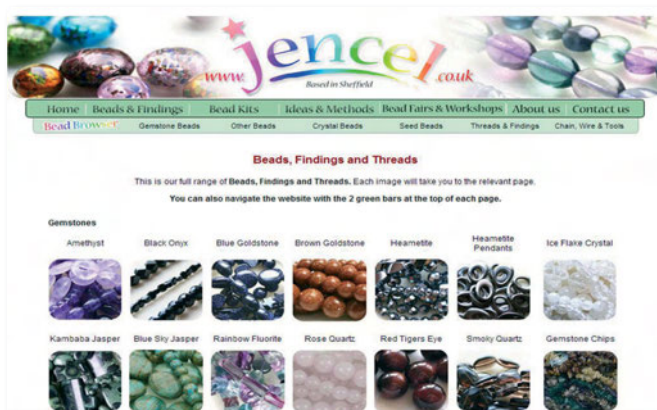
out. Jencel is a stockist of Miyuki Delicas, Swarovski Elements and Toho beads, together with a great range of stringing materials, wire and findings in a variety of finishes. There is also a great range of gemstone beads, including some lovely Blue Sky Jasper that I hadn't seen before – the oval beads are now on my wishlist! If you are looking for inspiration for what to make with your new beads then lovely kits are also available, either with the beads or as instructions only. Delivery is fast, with orders dispatched within two working days, and UK orders above £30 are posted free.

Until 2008 Jencel also had a bricks and mortar shop but Celia now concentrates on the website as this gives her more time to develop new workshops and source new stock. However, she still regularly attends bead fairs around the country, including The Big Bead Show, and is happy to take special orders to the shows for her customers. She also opens a pop-up bead shop in Sheffield four times a year.

Do make sure that you visit the Jencel Beads Facebook page to get updates on new stock and special offers, and of course news on how Celia will be celebrating 25 years in business!

Browse Jencel Beads' beautiful range at [www.jencel.co.uk](http://www.jencel.co.uk).

WEBSITE OF THE MONTH





## Book review – The World-wide History of Beads

Lois Sherr Dubin spent five long years painstakingly exploring the history of beads throughout the world, enlisting the help of over 35 museums as well as individual collectors. The result is an amazing update of her original 22 year-old 'History of Beads'. It covers 40,000 years of bead history, tracing the evolution of beads from the earliest history of humans through ancient civilisations to Venetian and Art Nouveau cultural periods through to contemporary craftsmanship. Although it is a very weighty book it is a fascinating read, helped greatly by the amazing photography. For example, not only are photographs of tribal jewellery (now museum pieces) shown, but also (where possible) photographs of that jewellery being worn during ceremonies and special occasions. It is clear that

the history of beads is, in reality, a history of the customs, art, technology and trade of the world, and included at the back of the book is a detailed and fascinating 8-page pull out showing a pictorial timeline of the beads of different cultures.

I found it particularly wonderful that although we have access to greater technology now, the techniques used to create almost all contemporary beads and jewellery hasn't changed since before Roman times. One of the necklaces pictured from the first century AD uses the same wrapped loops that I use in many of my projects for Beads and Beyond!



**The World-Wide History of Beads is a beautiful book, and has to be seen as the definitive text on the subject. It was published by Thames and Hudson in January 2015 (ISBN 9780500291771) and is available through [www.thamesandhudson.com](http://www.thamesandhudson.com) priced at £29.95.**

## Book review – Bead Bracelets

Author Susan Beal has added to her repertoire with a new beginners book containing 15 lovely beaded bracelet designs. Bead Bracelets is a follow-up to Bead Necklaces and Bead Simple, and is part of the Threads range of craft books designed to show



you all the techniques you need to create the projects no matter what your level of experience in that craft. The techniques section is at the back of the book and is very clear with beautifully drawn colour diagrams accompanying the text. A box at the start of each project indicates the techniques you will need, and each project has at least one variation to get you thinking about how

you can adapt the designs to use the materials and beads you have access to or to meet your own tastes. Some of the projects make use of components from hardware stores or even fishing tackle shops – it really makes you think about the everyday items you see around you in a new light!

**Priced at £6.56, Bead Bracelets (ISBN 9781621139515) was published by The Taunton Press in September 2014 and is available at [www.bookdepository.com](http://www.bookdepository.com).**

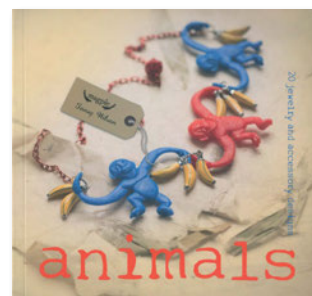


## Book review – Animals

Animals is one of the latest (and most fun!) additions to the Magpie series of books and, of course, every project includes animals ranging from the expected cats and dogs to pandas and even a necklace made from game pieces from the retro game 'Barrel of Monkeys'!

Although some of the designs are decidedly quirky and very fun, they do make you think about the alternative materials you can use for jewellery making and encourage you to experiment. Other projects, though, are more mainstream and delicately beautiful, such as 'Hartley'. This is a really lovely hare brooch made from shrink plastic decorated with rubber stamps and permanent waterproof inks. The template for this, and all other templates needed, are included at the back of the book at full size.

As always with the Magpie books the techniques are clear and well illustrated, as are the step-by-step instructions for the projects, and this is a beautifully presented book. All in all, despite the monkeys on the front cover this is my favourite Magpie book so far!



**Animals (ISBN 9781861089717) is published by The Guild of Master Craftsmen. It is available from [www.amazon.co.uk](http://www.amazon.co.uk) priced at £9.99.**







# golden delicious

Create a juicy bracelet with wooden beads and WOW Embossing Powder. By Helen Bowen



## gather these supplies...

*Bracelet measures 19cm*

- Large round natural wooden beads
- Small round natural wooden beads
- Primary Chartreuse WOW Embossing Powder
- Gold Pearl Regular WOW Embossing Powder
- Versamark clear Watermark stamp pad
- 4 8mm Olive fire-polished faceted glass rounds
- 4 Olive bronze Czech tri cut table cut beads
- 3 13mm Chartreuse Picasso table cut flower wheels
- 8 Large gold coloured leaf charms
- 5 Small gold coloured leaf charms
- 1 Gold plated leaf frond charm
- 1 Tierracast antique gold 3-leaf toggle clasp
- 10 6mm Antique gold beadcaps
- 18 Antique gold headpins
- 6mm Gold plated jump rings
- 3 7mm Gold plated jump rings

## tools required

Bead reamer, craft heat tool, flat nose/chain nose pliers, round nose pliers, flush cutters



Embossing powders are a key ingredient in lots of papercraft techniques, whether it be cards, art journaling or scrapbooking or the more recent craze for altered art. You can easily take techniques from the world of papercraft across into jewellery and need few specialist tools to achieve wonderful effects. The apples in this bracelet are created from simple round wooden beads, embossing powders in two tones and the gentle application of heat from a craft heat tool. What could be simpler?

## shopping guide

Embossing powder, stamp pad, heat tool – [www.wowembossingpowder.co.uk](http://www.wowembossingpowder.co.uk)  
Wooden round beads – [www.riversidebead.co.uk](http://www.riversidebead.co.uk)  
Gold plated leaf frond, fire-polished beads – [www.spellboundbead.co.uk](http://www.spellboundbead.co.uk)  
Tierracast 3-leaf clasp – [www.robins-beads.co.uk](http://www.robins-beads.co.uk)  
Similar leaf charms - eBay  
Tablecut flower wheels – [www.smittenbeads.co.uk](http://www.smittenbeads.co.uk)



DESIGNER SECRET • DESIGNER SECRET •  
Charm  
bracelets work best  
with lots of different  
shapes, sizes and textures.  
Adding beads to the chain with  
jump rings gives you the  
chance to move things  
around until you are happy  
with the balance  
and colour.







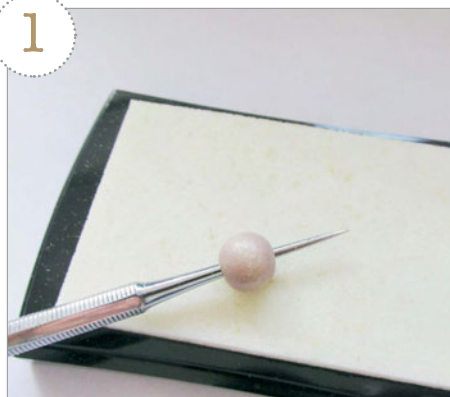
## About our designer...

Helen Bowen

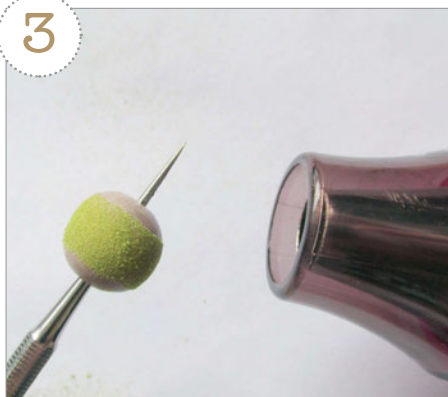
Creating miniature representations of the natural world to use in my jewellery is a passion of mine. Using unusual materials and techniques expands the possibilities to recreate nature in my work. Experiment, and keep experimenting — you are sure to stumble on something stunning!

## Here's how...

1



3



5



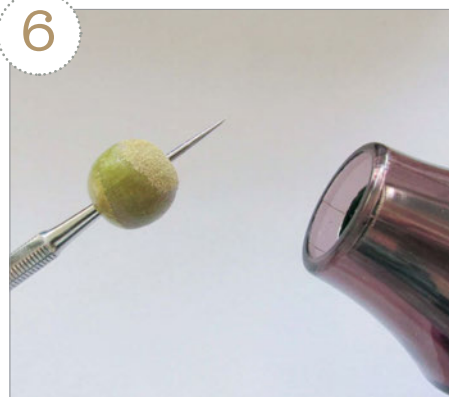
2



4



6



1 To make your first apple, take a large wooden round bead and thread onto a bead reamer. The reamer will allow you to hold and rotate the bead whilst you emboss it. Roll the bead on the stamp pad to collect a wide stripe of clear watermark ink right around the bead.

2 Tip some of the Chartreuse embossing powder onto a sheet of paper and roll the bead through the powder. The powder will collect only where ink is on the bead. Blow gently to remove any excess powder and ensure the layer is as even as possible.

3 Using your craft heat tool, heat the powder, turning the reamer slowly as the powder begins to melt. It will form a smooth glossy layer. Leave to cool before removing from the reamer.

4 Once the green stripe is cool, emboss each end of the apple in Gold Pearl. Gently rock one end of the apple on the stamp pad to coat the area between the hole and the green stripe.

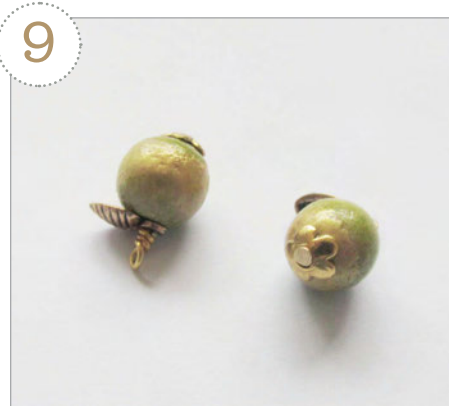
5 Now dip the inked end of the apple into the gold embossing powder, rocking around to pick up the colour. Blow to remove any excess powder.

6 Heat as before until the powder forms a lovely golden layer that meets the green. Don't worry if you can still see a little of the wood between the colours, this is part of the rustic charm of these beads.



**DID YOU KNOW? • DID YOU KNOW? • DID YOU KNOW?**

Golden Delicious apples were discovered in the early 1900s on the Mullins' family farm in Clay County, West Virginia. In 1916, Stark Brothers Nursery introduced the apple commercially as a companion to Red Delicious, even though the two varieties are not related.



**7** Repeat steps 4 to 6 to cap the other end of the apple in gold and then repeat the whole process to create a total of five large apples and five small. Alternate the colours so you have some beads with gold caps and some with green as shown.

**8** Create large apple dangles by threading a 6mm antique gold beadcap, a large apple bead and a large gold coloured leaf onto an antique gold headpin, turning a wrapped loop above to secure. Repeat with the remaining four large apple beads.

**9** Create small apple dangles by threading a 6mm antique gold beadcap, small apple bead and a small gold coloured leaf onto an antique gold headpin, turning a wrapped loop above to secure. Repeat with the remaining four small apple beads.

**10** Now make charms from a selection of other beads. I've used fire-polished rounds, table cut flower wheels and tri cut beads but you can use whatever coordinating beads you have in your stash.

**11** Cut a length of large link chain the right size for your wrist, allowing for the addition of a clasp. Attach the clasp components using sturdy 7mm jump rings then lay out your apples, charms and additional leaves into a pleasing pattern as shown.

**12** Keep adding charms and beads until you have the desired cluster effect (the more beads, the denser and heavier the bracelet!). Add a leaf frond charm next to the clasp for a little added interest and texture. Your bracelet is complete!

#### ON THE BLOG

Find matching earrings on our blog  
[www.beadsandbeyondmagazine.blogspot.co.uk](http://www.beadsandbeyondmagazine.blogspot.co.uk)



# live and learn

Our pick of the workshops, courses and bead groups on offer around the country this spring

Welcome to our new twice-yearly feature, aimed at bringing you a selection of opportunities to broaden your jewellery making skill set or meet other makers. We've asked our favourite bead suppliers to tell us about upcoming workshops, courses and beady get-togethers across a wide range of techniques and have picked our favourites to publish on these pages. Whether you are new to jewellery making and want to get a good grounding in the basics, or are an experienced maker keen to gain a more advanced skill, you are sure to find something to whet your appetite for learning.

## Course review...

**COURSE TITLE:** Introduction to Jewellery Making

**VENUE:** Riverside Beads, Market Deeping

**TUTOR:** Heidi

**REVIEWER:** Susan Merrey

I'd been thinking about having a go at jewellery making for a while. Watching TV demos piqued my interest but when I looked at various websites I found the volume/variety of products confusing. The workshop was a really good introduction to the hobby – we were familiarised with the tools we needed and Heidi explained the variety of materials we would be using. We started off making headpin loops. Initially I struggled to get them right but by the end of the session I was ok – practice does indeed make perfect!



The workshop was very relaxed and there was no pressure to rush or to finish items. Everyone was very friendly and we all had a good natter along the way. We were given a good choice of beads to work with – I made six items and was thrilled with what I achieved. I will even be gifting a necklace and pair of earrings to a friend for her birthday! We learnt to use a variety of findings and I left feeling confident that I could create pieces by myself – and I have!

I now consider myself addicted and would urge anyone thinking about beading to give it a go!

## Over to you...

### Write all about it...

Have you attended a workshop recently or are you booked into a course this year? We are looking for local reviewers to tell us about their learning experiences. We will feature short reviews on courses both in the magazine and on our blog so if you feel you could write around 200 words and provide a photo or two of the course in action (or the pieces you make!), get in touch with us at [bab@traplet.com](mailto:bab@traplet.com).

### Group notices...

Do you run or attend a local beading group? Would you like to attract more members in your area? Email us at [bab@traplet.com](mailto:bab@traplet.com) with details on when you meet and how much you charge for membership and we'll include information on a selection of groups from across the UK in our next 'live and learn' feature.

### Find out more...

To find out more about any of the courses featured this month, follow the links provided to the course providers' website. Many of the courses on offer are repeated several times during the year so if the one shown is fully booked, find out when the next one is scheduled.

Course details are correct at time of publishing but are subject to change.



### Beadsisters, Stranraer DG9 9EH

11-Mar, 8-April, 13-May	Monthly chain maille group	3 hours	Cost of materials
24-Mar, 28-Apr, 19-May	Monthly wire group	3 hours	Cost of materials

Website: [www.beadsisters.co.uk/pages/groups.htm](http://www.beadsisters.co.uk/pages/groups.htm)

### The Bead Shop, Manchester M4 1PW

07-Mar	Basic jewellery making	3 hours	£25.00
14-Mar	Woven necklace using Swarovski crystal	3 hours	£40.00
21-Mar	Pearl knotting	2 hours	£30.00
28-Mar	Beaded star necklace	1.5 hours	£15.00

Website: [academy.the-beadshop.co.uk/events](http://academy.the-beadshop.co.uk/events)

### Spellbound Bead Co, Lichfield WS13 6JW

24-Feb	Nordic bauble	3 hours	£30.00
08-Mar	Floral tiara	2.5 hours	£25.00
10-Mar	Crescendo necklace	4 hours	£40.00
29-Mar	Right Angle Weave bracelet	2.5 hours	£25.00
09-Apr	Beginners	2.5 hours	£20.00
09-Apr	Daffodil brooch	4 hours	£40.00
12-Apr	Forget-me-not necklace	2.5 hours	£25.00
19-Apr	Rosalind necklace	2.5 hours	£25.00
26-Apr	Troy necklace	2.5 hours	£25.00

Website: [www.spellboundbead.co.uk/workshops](http://www.spellboundbead.co.uk/workshops)

### Riverside Beads, Market Deeping PE6 8EB

21-Feb	Kumihimo twisted and flower braid	3 hours	£12.50
28-Feb	Starter jewellery making	4 hours	£20.00
01-Mar	Starter wire	4 hours	£20.00

Website: [www.riversidebeads.co.uk/index.php/jewellery\\_making\\_workshops](http://www.riversidebeads.co.uk/index.php/jewellery_making_workshops)

### Spoilt Rotten Beads, Ely CB6 3TA

18-Mar	Kumihimo beaded necklaces	3 hours	£25.00
21-Mar	Copper & bronze clay introductory workshop	5 hours	£48.00
28-Mar	Soutache Rivoli Earrings	4.5 hours	£35.00
11-Apr	Introduction to Silver Clay	5 hours	£85.00
17-Apr	Paper bead making	5.5 hours	£40.00
25-Apr	Intro to Kumihimo with Pru McRae	Full day	£30 plus materials
13-May	Harlequin netted bracelet	3 hours	£25
23-May	Galaxy workshop	4 hours	£30.00

Website: [www.spoiltrottenbeads.co.uk/jewellery-making-school-b168487.html](http://www.spoiltrottenbeads.co.uk/jewellery-making-school-b168487.html)

### Jewellery Maker, Redditch B98 9HF

21-Feb	Bridal wire	Full day	£79.95
28-Feb	Resin Projects	Full day	£79.95
13-Mar	Polymer clay - Exploring colours workshop	Full day	£64.95

Website: [www.jewellerymaker.com](http://www.jewellerymaker.com)

### Resin8, Winchcombe GL54 5LX

10-Apr, 22-May	Introduction to resin jewellery (beginners workshop)	Full day	£50.00
11-Apr, 15-May	Further techniques with resin (intermediate workshop)	Full day	£55.00

Website: [resin8.co.uk/classes-28-w.asp](http://resin8.co.uk/classes-28-w.asp)

## ON THE BLOG

Check on our blog regularly for additional course information between features.  
[www.beadsandbeyondmagazine.blogspot.co.uk](http://www.beadsandbeyondmagazine.blogspot.co.uk)



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resin<sup>8</sup>

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# patio pastels

Use simple square stitch to weave a trellis bracelet and let the first of the spring flowers clamber around your wrist. By Julie Ashford



## gather these supplies...

### **Bracelet measures 18cm**

- 6g Duracoat semi-frost SL dyed mica Delica beads (A)
- 3g Light smoke grey SL alabaster Delica beads (B)
- 3g Opaque light smoke AB Delica beads (C)
- 3g Galvanised matt muscat Delica beads (D)
- 3g Size 15/0 Matt opaque sea foam lustre seed beads (E)
- 0.5g Size 15/0 Yellow lined crystal lustre seed beads (F)
- 8 11x3mm Opaque teal dagger beads (G)
- 18 6mm Opaque pink lily flower beads (H)
- Five-row sliding clasp
- Ash Nymo D beading thread

## tools required

Size 10 beading needle, scissors



## About our designer...

**Julie Ashford**

Julie has been beading for 30 years – she is the main kit designer at Spellbound Bead Co and has written several popular beading books.



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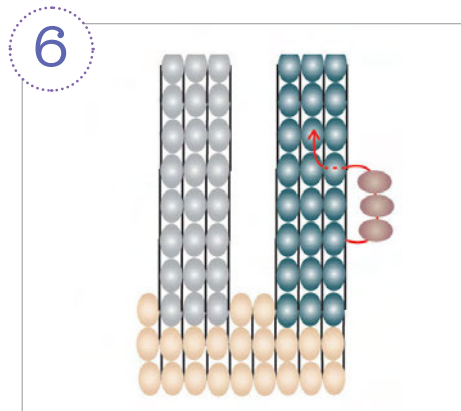
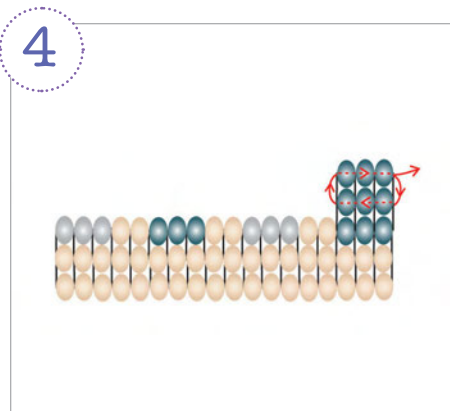
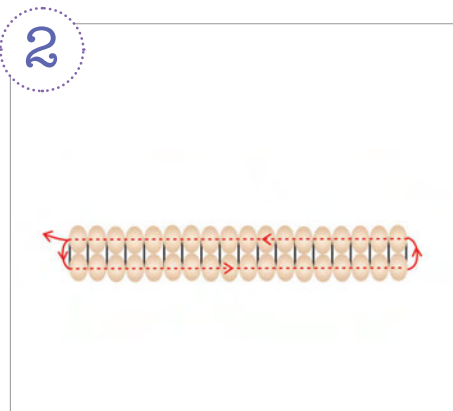
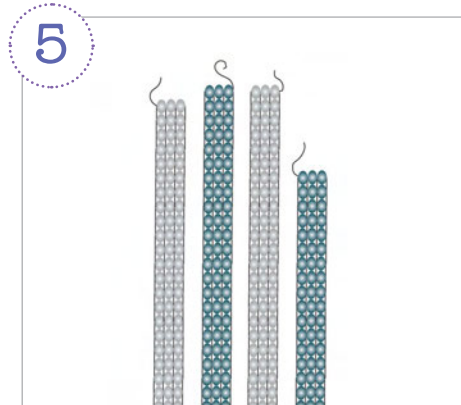
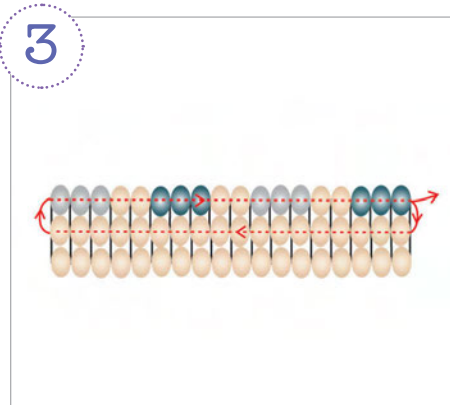
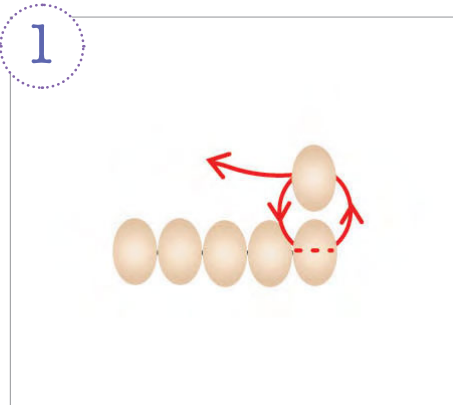
To speed up the beading, start each three-bead row with a single square stitch then finish the row with a double square stitch (two beads stitched to two beads at the same time). Pass through the rows to neaten as usual and nobody will ever know.

www.beadsandbeyondmagazine.com 59



In weaving cloth, the warp is the set of lengthwise yarns that are held in tension on a frame or loom. The yarn that is inserted over-and-under the warp threads is called the weft.

Here's how...



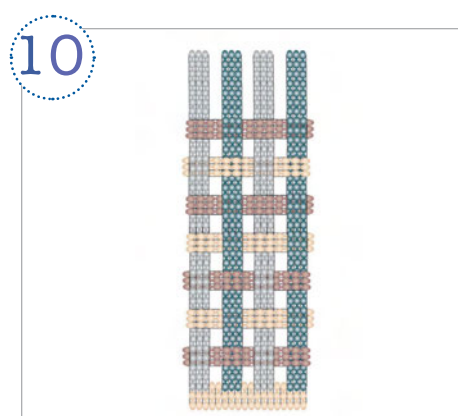
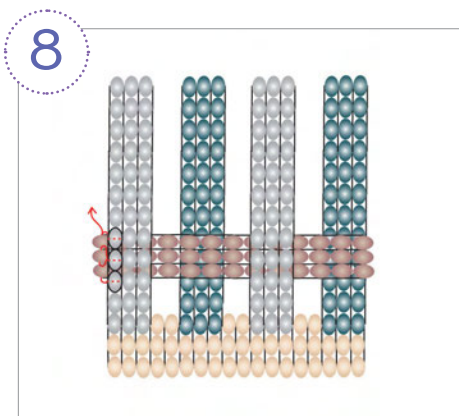
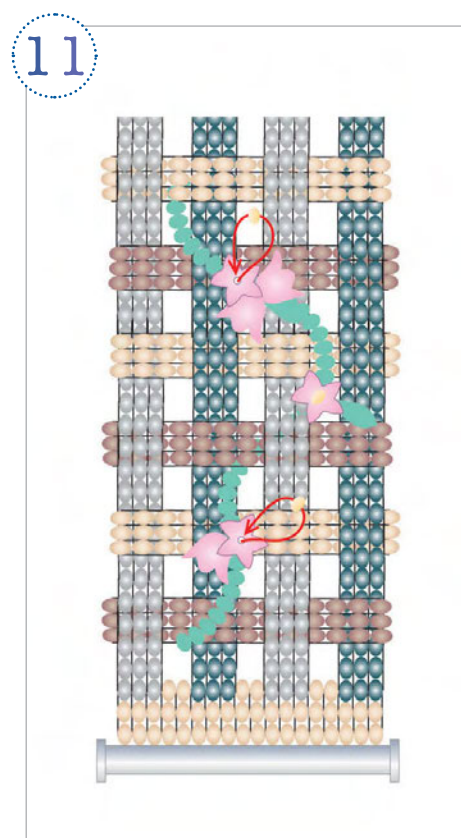
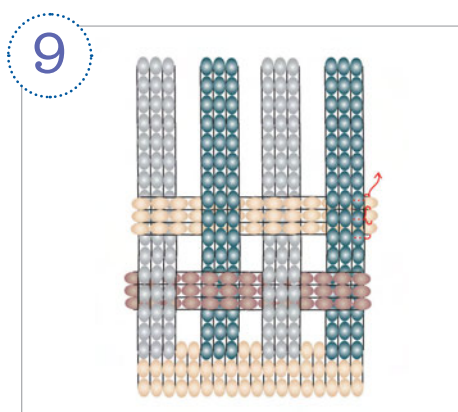
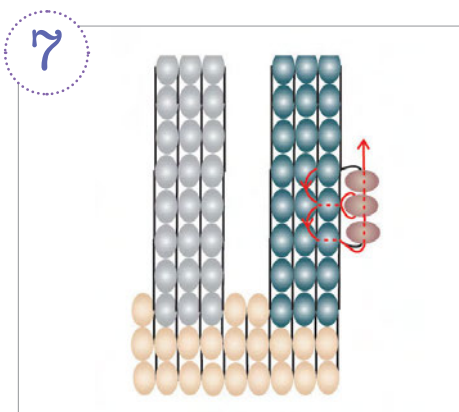
2 Using the square stitch technique, complete the second row adding 1A to each of the A beads along the first row. To neaten and strengthen the work pass the needle through all the beads of the previous row and back through the row just completed.

4 Make three 1C square stitches to start the first warp strap. Pass the needle through the 3C beads on the previous row and back through the new 3C – you will need to do this each time you complete a row. Make the next row of 3C in the same way.

6 To start on the weft strips, begin a new thread at the start of the first C bead strip passing the needle through the C beads to emerge from the outside edge of the strip on the third row. Thread on 3D and pass the needle down through the second C bead along the strip edge.



Stab stitching refers to a running stitch where each stitch is created by pushing the needle through from one side to the other and then back in two separate actions (as opposed to stitching from just one side).



7 Pass the needle up the adjacent C bead and through the middle D bead just added. Pass back down the same C bead, up the first C bead again and through the 3D just added.

8 Work out from this first row of 3D to add 16 more rows of 3D. Now weave the D bead strip over and under the C, B, C and B bead long warp strips so it lies parallel to the end block. Stitch the last row of 3D to the corresponding 3B beads on the outside edge of the fourth warp strip – (beads 3, 4 and 5 along from the end block).

9 Reposition the needle to emerge 3B beads along the outer edge of this warp strip ready to make the next weft strip. Work this strip with 17 rows of A beads. Weave the new A bead strip across the warp strips counter to the D bead strip to make a lattice. Attach the end to the corresponding 3C beads on that edge of the design (beads 3,4 and 5 from the last weft strip).

10 Repeat to make alternating weft strips in D and A beads, always starting three beads along from the previous strip. Add more length to the warp strips as you need to and keep checking for fit on your wrist. Finish with the warp strips two rows longer than the last weft strip.

11 Complete the trellis with a block of three rows of A beads to match the block made at the other end of the design. Stab stitch the clasp onto the end blocks making sure that the clasp loops are hidden on the reverse of the end blocks. Finish off all thread ends. With a new thread, weave a meandering single string of E beads in and out of the lattice – catch it into place through the lattice beads at intervals along the length. Stitch the flowers and dagger beads into clusters along the vine using an F bead at the centre of each bloom.

## shopping guide

All supplies from [www.spellbound.co.uk](http://www.spellbound.co.uk) – 01543 417650



## gather these supplies...

**Bead measures 12x8mm**

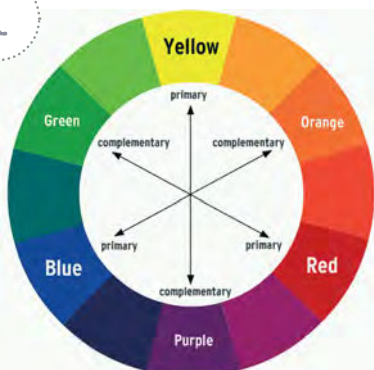
- 1 Rod Effetre Acid Yellow
- 1 Rod Effetre Purple EDP 254 (Evil Devitrifying Purple)
- 1 Rod Reichenback Deep Black

## tools required

1 coated mandrel, pliers, fine nose tweezers, didymium safety glasses

Do you ever feel the urge to colour outside the lines? I do! This tutorial will show you how to use very fine stringer to create an abstract design or 'doodle' on some striking colour combinations. The purple I'm using is called EDP (Evil Devitrifying Purple). It can yield some stunning shades of purple, but is one of those glasses that can be very tricky to use. Here I'll show you how I've managed to tame it!

1



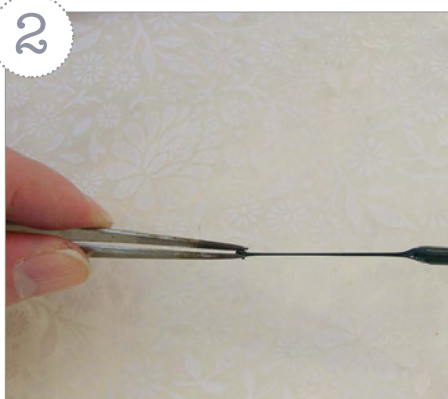
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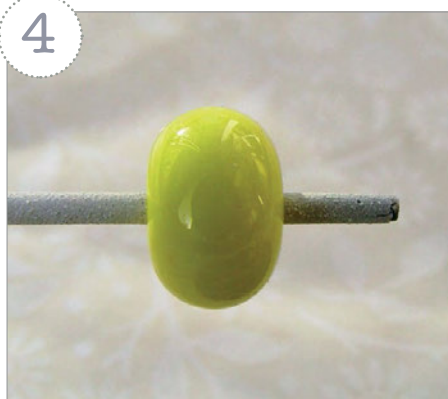
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2



4



6



1 If you're ever stuck for colour combinations then you may find using a colour wheel very useful. Often colours you might not think to use together can work very well and a wheel can help you discover new and exciting blends! In this tutorial I've gone for yellow and purple, which happen to be complementary colours but if you search for colour wheel images you'll find lots more inspiration.

2 Heat the end of the Deep Black rod and, using fine nose pliers, pull into a fine stringer. (I usually pull so that it's the thickness of a strand of hair – it's a bit thicker here so that you can see it)

3 Take your rod of EDP (use a cool flame as it can be shocky) and, holding it with both hands, heat up a ball in the middle. Take out of the flame, wait for a few seconds and then pull apart slowly until you have a stringer that is approx 2mm thick. Flame cut and set aside to cool. I find this method easier for thicker stringers.

4 Take your Acid Yellow and melt a gather then wind a bead onto the mandrel just a little smaller than you would like the finished bead. This is a very soft glass, so you might find it easier to work cooler.

5 Take your EDP stringer and wind a wrap around the centre of the bead. Melt in smooth.

6 Heat the surface of the bead and, working to the side of the flame, attach the black stringer and wind round a few times in a random fashion. The radial heat from the flame will help the stringer bend and attach to the bead. Don't put it into the flame as you will lose control of it. Melt in smooth.





## About our designer...

**Trudi Doherty**

Trudi has been lampworking since 2007, and you can see more about her in her website [www.glitteringprize.co.uk](http://www.glitteringprize.co.uk)

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When pulling stringers, the faster you pull them the thinner they will be. For thicker stringers wait a few seconds before you start to pull. I pull several of the fine black stringers at a time and, to make them easier to pick up, I make sure I have a thick mandrel underneath them.



7 Hold your black stringer ready, heat the surface of the bead where you want to place the dot, remove from the heat and touch the stringer onto the bead. Place back into the flame to flame cut off. Repeat as required. Melt in smooth.

8 When you work with EDP, you often find that that it is devitrifying (looks chalky and pitted). This can be more prominent depending on the glass you use. This happens because the glass doesn't like going from hot to cold to hot again. You can get rid of this by bathing the bead in heat until it disappears before you put it into the kiln.

# urban scribbles

Discover the world of complementary colours with these lively beads from Trudi Doherty



## shopping guide

Glass and tools Tuffnell Glass – [www.tuffnellglass.com](http://www.tuffnellglass.com) – 01262 420 171



# top 10

## fashion colour earrings

The inspiration for this month's makes was the subtle combination of Lucite Green and Custard from the Pantone Fashion Color Report Spring/Summer 2015. Daydream of being in the open air, of warm lazy days with these gorgeous designs. See our website for full instructions. [www.inspiredtomake.com/top10](http://www.inspiredtomake.com/top10)



**1** Wrap seed beads around a pen to make this spiralling pair of earrings.  
Beads and supplies from [www.beadsisters.co.uk](http://www.beadsisters.co.uk) – 01776 830352



**2** Create some stunning drops from vintage components and brass screw-in earring findings  
Beads and supplies from [www.bigbeadlittlebead.com](http://www.bigbeadlittlebead.com) – 01462 438233



**3** Use colourful snowflake spacers to set off the pale gold pearls in these pretties.  
Beads and supplies from [www.riversidebeads.co.uk](http://www.riversidebeads.co.uk) – 01778 346810





**4** Pip beads and pearls give colour to these simple dangle disc earrings

Beads and supplies from [www.mailorder-beads.co.uk](http://www.mailorder-beads.co.uk) – 0115 9588 899



**5** Create these nature inspired earrings in the new spring colours

Beads and supplies from [www.riversidebeads.co.uk](http://www.riversidebeads.co.uk) – 01778 346810



**6** Make your own wirework chandeliers, attaching beads to make these striking earrings.

Beads and supplies from [www.beadsisters.co.uk](http://www.beadsisters.co.uk) – 01776 830352



**7** Get ready for spring with these ethnic style hooped earrings with bell flowers.

Beads and supplies from [www.the-beadshop.co.uk](http://www.the-beadshop.co.uk) – 0161 274 4040





8

**8** These ultra classy earrings are a timeless style using just simple stacking and linking.  
Beads and supplies from [www.jillybeads.co.uk](http://www.jillybeads.co.uk) – 01524 412728



9

**9** The shades of sand and sea make these earrings perfect for a late afternoon stroll along the beach.  
Designed by Helen Bowen



10

**10** Lampwork beads in swirling Lucite Green and Custard make simply stunning.  
Beads and supplies from [www.jillybeads.co.uk](http://www.jillybeads.co.uk) – 01524 412728



# designer challenge

Four different designers use the same pack of beads to create different pieces of jewellery.



Transport yourself to somewhere warm and exotic this month with this gorgeous challenge pack from The Bead Shop Nottingham. With Preciosa pip beads in opaque turquoise, sparkling Swarovski Xilions in shades of blue, luxurious Swarovski Crystal pearls in gemstone colours jade, pink coral and dark lapis plus some pretty little shiny silver disc charms to complement the galvanised silver seed beads, there was plenty of colour and texture for our designers to play with. Our participants this month were Rowena Hayter, Steph Gibbs, Sarah Perrett and Clair Wolfe.



We sent each designer a selection of beads kindly supplied by The Bead Shop Nottingham.



To order any of the beads shown, please log on to: [www.mailorder-beads.co.uk](http://www.mailorder-beads.co.uk)





Rowena Hayter

## FIRST IMPRESSIONS

I loved the variety of colours in this month's bead pack – although it was a softer colour palette than I would usually use, the depth of the colours was gorgeous – particularly the dark lapis pearls and the Caribbean blue opal crystals. I thought they lent themselves perfectly to some versatile jewellery, useful for both office wear and a night on the town! The cool shades also match so well with this season's on-trend colours.



### ◀ Get knotting

**HERE'S HOW:** Cut 1m of dark blue C-lon knotting thread and tie a knot in the middle. Start knotting from the middle outwards, alternating between pink coral 4mm pearls and dark lapis 6mm pearls. If you're having trouble threading these on, try cutting the end afresh or use a spot of clear glue to harden the tip like a needle. When your bracelet is the desired length, add a calotte crimp to either end, tying the C-lon in a double knot inside and sealing with a dab of glue. Finish with a clasp.

### Caribbean chandeliers ▶

**HERE'S HOW:** Take eight round silver charms and add jump rings to the top. Thread six 4mm Caribbean blue crystals onto eyepins, trim and turn a loop, making sure the bottom loops are in different planes to the top.

Connect a silver charm to the bottom of each of these. Attach the top loops of these components to the bottom loops on the chandelier findings (the change in planes allows the charms to lie flat). Thread two more crystals onto eyepins and turn loops to secure, attaching a silver charm to one loop on each. Add these to the top loop of each earring finding using an oval jump ring, and attach a fishhook earwire to complete.



### ◀ Pretty pips

**HERE'S HOW:** Bend an eyepin about 4mm in from the loop and thread on a pip bead. Add a similar bend the other side, trim and loop, so the pip bead is in-between the loops. Thread a jump ring through the loops so you have a bail. Repeat until you have 21 of these and then attach to a piece of curb chain, making sure they all fall the same side. Add two 4mm jade pearls to headpins and attach either end. Thread one jade pearl and one silver seed bead alternately onto tiger tail to the desired length. Crimp one end to the chain and add one clasp component to the other. Repeat with the same bead pattern on the other side and add the other clasp component.



You will also need...

Findings and threads – [www.spellboundbead.co.uk](http://www.spellboundbead.co.uk)



## FIRST IMPRESSIONS

I was immediately drawn to the blues and turquoises of the fresh and bright spring palette. I was initially unsure how to incorporate all the colours together especially the coral pink, but I welcomed the opportunity to play with the versatile pip beads. I really enjoy letting the materials and beads dictate what I make (as opposed to having an idea then finding the beads to make it) so doing a design challenge like this was right up my street!



Steph Gibbs



### < Fleur de lys

**HERE'S HOW:** Add 6mm jump rings to three charms. Cut 1m of 0.2mm white Wildfire thread and thread on 12 Caribbean blue opal beads and jade pearls alternating them and adding a seed bead in between each one. Pick up a dark lapis pearl followed by a seed bead, another jade pearl, another seed bead, a light sapphire crystal, a seed bead, three pip beads and a final seed bead. Thread through just the light sapphire bead again, creating a loop. Pick up a seed bead, jade pearl, seed bead, dark lapis, a charm followed by another dark lapis bead. The pattern now repeats across the middle and is mirrored up the side. Finish by attaching the necklace ends and use jump rings to attach a trigger clasp and extender chain.



### Stunning studs >

**HERE'S HOW:** Cut 30cm of 0.25mm Supplemax thread and pick up one seed bead, three pip beads, one seed bead then cross over the threads through a light sapphire crystal. On one end of thread pick up six seed beads then thread through the light sapphire bead again, creating a loop. Go through the seed bead, three pips and seed bead again then pick up a new seed bead and go through the next three. With the other end of thread, repeat this process adding the seed bead on the other side. Once both threads are at the top, tie them together using a reef knot. Weave the ends through a few beads before trimming. Attach a loop stud earring in between the two centre beads at the top and repeat for a second earring.



### < Magic mix

**HERE'S HOW:** Cut 20cm lengths of 0.7mm clear Stretch Magic elastic. Using a selection of beads, arrange a few pattern combinations (using a bead board helps!). The seed beads work well as spacer beads and by using them in each bracelet it ties them together as a set. Incorporate the charms by adding jump rings to them and threading them on in between beads. On another bracelet, thread the pip beads on in pairs as they sit snugly together. To finish off each bracelet, cross over the ends of elastic through a size 2 crimp tube, crimp firmly with chain nose pliers, trim off the excess elastic and hide with a crimp cover.

You will also need...

Findings, thread and elastic – [www.mailorder-beads.co.uk](http://www.mailorder-beads.co.uk)





Sarah Perrett

## FIRST IMPRESSIONS

I was excited as always to receive my parcel and immediately loved the turquoise Preciosa glass pip beads – their drop shape made them sit nicely together forming an interesting wavy pattern. I also loved the silver disc charms and planned to use them in a charm bracelet, but changed my mind last minute and created the necklace with them instead. If you need a larger necklace or bracelet, you could attach an extender chain.



## < Silvery moon

**HERE'S HOW:** Attach large oval jump rings to six silver disc charms. Make up three centre charms using a disc and beads as shown. Cut 70cm of beading wire, thread on an oval jump ring then double-up the thread, adding two crimps over both wires and crimping to secure. Thread on three 4mm jade pearls, a silver seed bead, a daisy spacer, one of the silver disc charms, a daisy spacer and another 1mm bead. Repeat this pattern of beads and discs making sure you use three plain discs on either side, and the three beaded charms spaced out in the centre. End with three jade pearls, two crimps and an oval jump ring. Thread the wires back through, crimp to secure and trim. Cut two 23cm pieces of cotton thread, double up and thread through the jump rings on both ends of the beaded section. Attach box closers to both ends of the threads. Finally, attach a jump ring to one end and a trigger clasp to the other.

## Blue bubbles >

**HERE'S HOW:** Cut a loop and a half of bangle sized memory wire and turn a loop at one end. Thread on 32 silver seed beads and a metal daisy spacer. Using a mix of various blue beads, make up at least 48 charms by threading a bead onto a 25mm ball headpin and turning a wrapped loop. Thread these onto the wire followed by another daisy spacer then another 32 seed beads. Turn a loop on the end of the memory wire to finish.



## < Preciosa waves

**HERE'S HOW:** Take a gold 50mm eyepin and thread on three Preciosa pip beads, a 2mm gold round metal bead and three more pip beads before turning a loop to secure. Make up five more of these sections. Join the six sections together using small gold jump rings. Make up the gold heart charm by threading a gold heart bead on to a 50mm headpin, trimming and turning a loop. Attach with a jump ring to the centre jump ring of the bracelet base. To finish, attach one more jump ring to one end and a trigger clasp to the other.



## You will also need...

Silver findings and gold heart all from Bead Sparkle –



## FIRST IMPRESSIONS

I was really, really pleased when I opened the parcel, not only my favourite colour but what a great selection of sizes too, all of which worked perfectly together in my designs. The Bead Shop have really thought out their selection for the designers on this challenge pack and I was sad to be limited to only three designs as I could have created several more.



Clair Wolfe



### Catching dreams >

**HERE'S HOW:** Take a coil of 1mm wire and wrap around a cylindrical object to form a circle and then use a raw hide mallet to harden into shape. Place the circle onto a steel block or anvil and use a suitable hammer to flatten a small section of both wire ends. Create a loop in both flattened sections, add a closed ring and close the loops. The same stitch is used for the whole dream catcher. Secure the beading thread with a couple of knots and then hold the thread between your fingers, place it over the hoop, position the thread behind so it forms a hole and then pass the end of the thread through that hole. Pull each stitch taught. Repeat until the web is complete, adding a few beads here and there. Add three beaded dangles using size 8 seed beads, 4mm pearls, 4mm crystals and three disc charms to the bottom of the dream catcher and then finish by adding two lengths of suede through the closed ring.

### < Going loopy

**HERE'S HOW:** Cut two lengths of 1mm silver wire approx. 7cm in length. Use round nose pliers to create loops along the length of both wires. To make the lengths match, add the loops to both lengths at the same time. Once happy with the number of loops, place onto a steel block and harden into position with a hammer, adding texture at the same time. Using a silver wire (0.4mm) thin enough to thread the beads onto, thread a selection of beads and create little wrapped beaded dangles to attach to each of the loops. Cut two 25cm lengths of the 0.4mm wire and wrap the whole lengths of the looped wire, adding a bead or two to each loop. Finish with earwires.



### < Binding beads

**HERE'S HOW:** Take 45cm length of Beadalon and thread on a selection of beads including seed beads, 4mm pearls and the glass pips – put two 6mm pearls with two of the silver seed beads either side at the centre and make sure the pattern each side is symmetrical before finishing both ends of the wire with crimps and findings. Cut a length of 0.8mm wire and thread on six 6mm pearls. Create a wrapped loop at one end. Wind the remaining wire back on itself, between each bead. Cut a long length of the same wire and attach it to the beaded wire by wrapping near the loop. This wire needs to be wrapped the length of the beaded wire several times, adding a selection of the 4mm pearls in jade and pink coral, Caribbean blue Xillions and the silver seed beads to each run. Finish by wrapping the end near the coil and tucking in the end neatly. Use a jump ring to attach to the beaded wire as shown.



## You will also need...

Nymo thread, needle, faux suede, 1mm and 0.4mm Sterling silver wire, 0.8mm silver plated wire, beading wire and findings from your usual bead supplier.



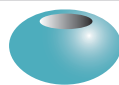


# in the know




Everything you ever needed to know about beads but were afraid to ask. By The Spellbound Bead Company

**Spellbound Bead Co**  
for all your beading needs




## Seed Beads

Overview	<p>Normally sold by weight and available in many sizes, seed beads are traditionally used for bead embroidery, bead weaving and stringing. They can also be referred to as rocaille beads.</p> <p>As several manufacturers make seed beads there is a little variety in bead shape. It is best not to mix them in a tightly woven piece, but in stringing and more open weaves, a selection can give a pleasing effect.</p>		
Sizing	<p>Seed bead sizing is based on fractions of an '0' or 'aught' bead. It is written as 6/0 (six of these beads makes an '0'), or 10/0 (ten of these beads makes an '0').</p> <p>A size 6/0 bead is therefore bigger than a size 10/0. The most popular sizes are 6/0, 8/0, 9/0, 10/0, 11/0 and 15/0. You might like to think of the size being the number of 'beads per centimetre' – it's not an exact measurement but it's easier to visualise.</p>		
Types	Czech Seed Beads Trademark Preciosa	These beads are slightly cushion-shaped making them ideal for stringing, fringing, draping and weaving.	
	Japanese Seed Beads Trademark Matsuno	These beads have straighter sides and slightly bigger holes so are brilliant for weaving.	
	Trademarks Miyuki and TOHO	These tend to fall between the other two shapes so are good all purpose beads.	

## Delica Beads

Overview	These are the most commonly available CYLINDER BEADS. Delicas are manufactured in Japan by Miyuki in many tempting colours. TOHO make similar products 'Treasure Beads' and 'Aiko'.		
Sizing	Delica beads are available in different sizes 11/0 (the most commonly available), 15/0, 8/0 and 10/0 (see seed bead sizing).		
Types	Precisely cut and finished, these beads are straight-sided with a generous hole suitable for lots of passes of thread. The cylinder shape helps them lock together when woven to give a smooth, uniform finish.		



## Bugle Beads

Overview	Bugle beads are glass beads used in various types of beadweaving.	
Sizing	Czech bugles are supplied in number size 1, 2, 3 etc. (the bigger the number – the longer the bugle) or mm (millimetre) length. Japanese bugles are supplied by mm length.	
Types	Tubular bugle beads are available in different lengths and can be smoothly cylindrical, 'cut' sides to sparkle or twisted for extra glitz.	





### Other Seed Beads

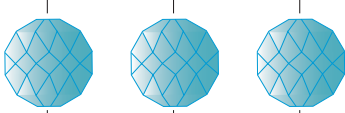

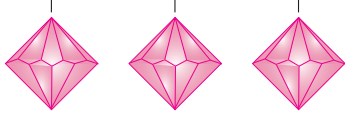
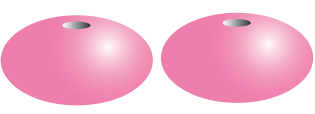
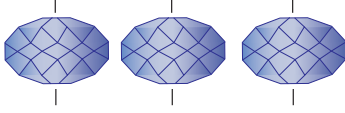
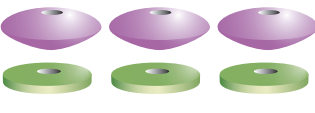
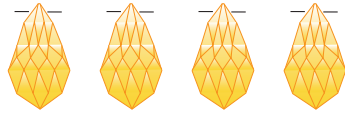
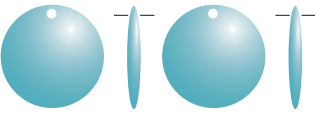
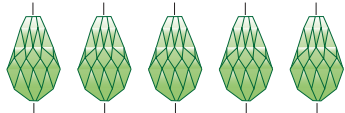
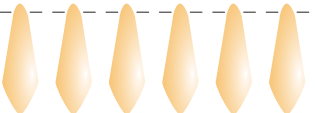
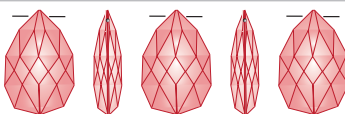
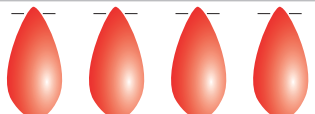
Types	Charlottes	A charlotte is a seed bead with a single faceted side for extra sparkle.	
	2-Cut	If the seed bead has two facets it's called a 2-cut and three is a 3-cut (although they are often all called charlottes)	
	Hexes	Hex beads are hexagonal barrels.	
Sizing	Charlottes and hexes are available in different sizes.		

### Glass Beads

Overview	Glass beads can be faceted or non-faceted and vary in uniformity and quality.		
Types	Crystal	Crystal beads are made from crystal glass which can be polished to a high shine. The edges of the facets on a crystal bead will be crisp straight lines.	
	Fire-polished	Made from a less brittle glass than the crystal beads these beads are faceted and then heated in a kiln to 'fire-polish' bringing up the shine. The edges of the facets on a fire-polished bead will be slightly less crisp than on a crystal bead.	

### Shapes

Glass beads are available in lots of shapes

Faceted round		Rhomboid	
Faceted bicone		Cushion	
Faceted rondelle		Washer	
Faceted drop (top-hole)		Lentil	
Faceted drop (through-hole)		Dagger	
Briolette (cross-hole)		Drop (top-hole)	

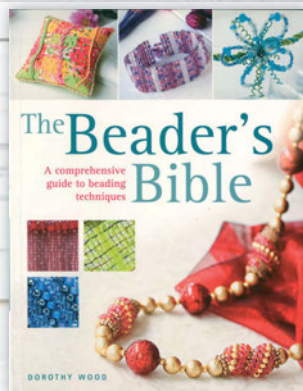


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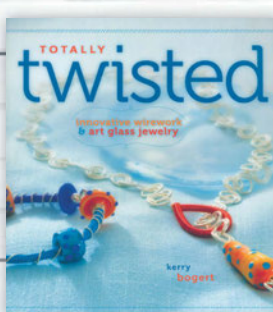
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Dark brown 17x11mm oval wood connector, £1 per pack of 10 connectors  
*from [www.aldridgecrafts.co.uk](http://www.aldridgecrafts.co.uk)*



Green South China Jade 6mm round, £3.01 per strand of approx. 62 beads  
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Vintage grey 34mm oval fluted acrylic pedal bead, 50p each  
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Opaque blue turquoise 6mm Kheops Par Puca twin hole bead, £2.50 per 10g pack  
from [www.spoiltrottenbeads.co.uk](http://www.spoiltrottenbeads.co.uk)



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Vintage pink Picasso Preciosa pip bead, £2.25 per pack of 60 beads  
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Fountain fern mood bead, £2.20 each  
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- Discover an extra dimension in design
- Recipes for...beautiful beadcaps
- Steampunk style

Mixed media, stringing and linking,  
resin and lots more in the April issue.

April issue on sale  
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see page 22 for our latest subscription offer

Contents subject to change



# purple primrose

Use seed beads to add delicate detail to these simple flower earrings.

By Helen Bowen

## gather these supplies...

- 2 15mm Lavender primrose table cut beads
- 2 Antique copper flower spacer beads
- 20 6mm Antique copper jump rings
- 10 Size 6/0 Crystal copper lined seed beads
- 10 Size 6/0 Purple silver lined seed beads
- 2 links Antique copper large oval chain
- 2 Antique copper headpins
- 2 Antique copper kidney shaped earwires

## tools required...

Flush cutters, round nose pliers, flat nose pliers

1 Thread a primrose bead onto a headpin and turn a wrapped loop above.

2 Thread five purple seed beads onto jump rings, closing them to secure the bead. Load five jump rings with copper seed beads in the same way.

3 Open the chain link and thread on the primrose. Fill each side of the link with loaded jump rings (a mix of each colour on each side) and close the link.

4 Thread the chain link onto the earwire and add a flower spacer bead to the large earwire loop. Repeat in full for a second earring.



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Use the same technique of loading jump rings with seed beads to add interest to bracelets and necklaces. They are a cheap way to add movement and colour to any piece.

## shopping guide

Primrose beads, large link chain – [www.smittenbeads.co.uk](http://www.smittenbeads.co.uk)

Seed beads – [www.spellboundbead.co.uk](http://www.spellboundbead.co.uk)



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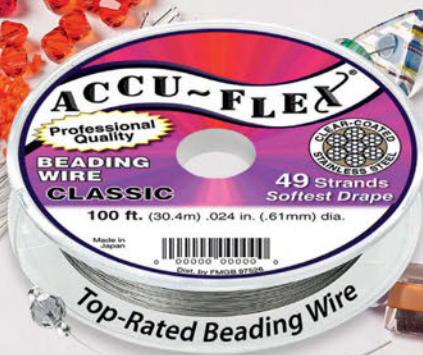
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